

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2557.

SATURDAY, OCTOBER 28, 1876.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

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H.M. Stationery Office, Princes-street, Storey's-gate, Westminster, 2nd October, 1876.

## EVENING LECTURES to WORKING MEN.—

ROYAL SCHOOL OF MINES.—The First Course of the Session, consisting of Six Lectures by Dr. FRANKLAND, F.R.S., on "The Chemistry of Coal," will be delivered at the South Kensington Museum, and will be commenced on MONDAY, the 6th November, at 8 o'clock. Tickets may be obtained at the Geological Museum, Jernyn-street, by Working Men only, on Monday Evening Next, from 7 to 10 o'clock, on payment of 6d. Only One Ticket can be issued to each applicant, who is requested to bring his Name, Address, and occupation written on a piece of paper, for which the Ticket will be exchanged.  
TREVIAN EDEKS, Registrar.

## PHILOSOPHICAL TRANSACTIONS.

THE FELLOWS of the ROYAL SOCIETY are hereby informed that the 1st Part of the PHILOSOPHICAL TRANSACTIONS, Vol. 167, for the Year 1876, is now published, and ready for delivery on application at the Office of the Society in Burlington House, during the Hours of Ten and Four.  
WALTER WHITE, Assistant Secretary R.S.

## ROYAL ARCHEOLOGICAL INSTITUTE.

16, New Burlington-street.—The Members are informed that in consequence of the serious illness of the Honorary Secretary, the ordinary Monthly Meeting fixed for NOVEMBER 3rd will not be held.  
By order of the Council.  
SIBBOLD D. SCOTT, Chairman.

25th October, 1876.

## THE PSYCHOLOGICAL SOCIETY of GREAT

BRITAIN, 11, Chandos-street, Cavendish-square, London.—SESSION, 1876-7. On THURSDAY, 2nd November, at 8.30, the President (Mr. Serjeant Cox) will deliver his annual SENIORIAL ADDRESS, to be followed by a DISCUSSION on "The Psychology of the Senses," by FRANCIS K. MUNTON, Hon. Secretary.

## SACRED HARMONIC SOCIETY, Exeter Hall.

Conductor, Sir Michael Costa.—FORTY-FIFTH SEASON, 1876-7. Exeter Hall will be OPEN for the RECEIPT of SUBSCRIPTIONS Daily from Ten till Five o'clock.

## SUNDAY LECTURE SOCIETY.—The Society's

LECTURES will be resumed at St. George's Hall, Langham-place, on SUNDAY, November 5, commencing each Afternoon at Four o'clock precisely. November 5, W. E. CARPENTER, Esq., C.B. M.D., LL.D. F.R.S., on "A Scientific Visit to Naples." The Lecture will be illustrated by Oxy-hydrogen Lantern Illustrations.—Members' Annual Subscription, 12. Payment at the doors, One Penny, Sixpence, and (reserved seats) One Shilling.

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Aristide Florentin, p. 245, just published.

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By order of the Governing Body  
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October, 1876.

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SATURDAY, OCTOBER 28, 1876.

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LITERATURE

*Syria and Egypt under the Last Five Sultans of Turkey; being Experiences during Fifty Years of Mr. Consul-General Barker. Chiefly from his Letters and Journals. Edited by his Son, E. B. B. Barker. 2 vols. (Samuel Tinsley.)*

THE title of this book is calculated to mislead the reader, and to induce him to undervalue it. The volume contains, in fact, the life and correspondence of Mr. Barker, Consul and East India Company's agent at Aleppo from the end of the last century, and afterwards Consul-General in Egypt, until his death. It is neither a direct history nor a complete account of the administration of Syria and Egypt; and, indeed, in many respects, if regarded under such a light, it would deserve to be treated with indifference, as there is a large infusion of Levantine gossip, of native-Christian yarns, and of Constantinopolitan incidents, told with the customary indistinctness. Neither is it a full biography; such a work, indeed, could not be written by a son, who feels an admiration of his father's qualities that is not sufficiently precise, and is dependent, to some extent, on the memories and influences of boyhood.

Consequently, the adventitious title of the book ought to be wholly disregarded, and then we shall find in it a good deal of material for the study of a class who furnish to the East, and to almost every country of the world, remarkable men, men who build up for England a great reputation and a great influence, and exercise power far beyond their individual functions or social position. If we speak of Englishmen, when we come to Syria, we must also specially refer to Englishwomen—they are more remarkable even than our men. If our knights of romance are remarkable, and we find a single hero battling against a paynim host, what is to be said of the princesses, lonely women going there to exercise a weird influence among men who do not recognize the command of women?

All who know Damascus know Lady Hester Stanhope, Mrs. Digby, and Mrs. Burton. The correspondence of Lady Hester naturally supplies large contributions to these volumes; but they also introduce us to a new and earlier star of the group. When Mr. Barker went down to Aleppo, in 1799, to take charge

of the Consulate and of the agency of the East India Company, he found in possession of those important functions Mrs. Abbott, the widow of the Consul. She had transacted the public business for two years after her husband's death very creditably. She went herself to the Pasha whenever matters demanded her presence at the palace, and spoke to him in Turkish without an interpreter. But the charge of the Tartars carrying correspondence to Aleppo, between Bussorah and Constantinople, proved too much for her when the war thickened, and General Bonaparte invaded Egypt. Those who know anything about Consules in the Levant will well believe that Mrs. Abbott maintained the dignity and prerogatives of her sovereignty. Sovereignty, indeed, it should be called, and one of these Consules was heard on one occasion to refer to the English citizens of the Consulate as her subjects. Indeed, some of the best reports of Consuls in the Blue-books are to this day written by Consules.

We should have liked to have heard more of a woman so remarkable as Mrs. Abbott; but her grandson, the compiler of these volumes, and himself a Consul, appears to be in some perplexity about such august functions being executed by an official in petticoats, and is careful to record that it became necessary to transfer the office to his father. The lady was the eldest daughter of Thomas Vernon, of the Vernons of Hilton Park. Her father died at Bussorah on his way to India, and she remained in the East. There she married first David Huys, merchant, and Consul at Aleppo, and afterwards his successor, Mr. Abbott, a Levantine. Her daughter, Marianne Huys, married John Barker, and brought him a good fortune. She, too, had been educated in all the linguistic accomplishments of a Levantine.

John Barker was born in Smyrna, and educated in England. He was the son of an American loyalist, and a cadet, as is usual among Levant merchants, of an ancient family, which settled in Smyrna and became the progenitor of a tribe that has furnished some other contributors to the literature of the East besides the author of these volumes. After being in business in London and employed by the Ambassador in Constantinople, John Barker became a mercantile Consul at Aleppo. That Consulate had, indeed, fallen from its ancient glory when there were eighty English houses in the factory; but it still was one of great influence on account of the number of English *protégés* among the natives, and above all, as being on the caravan route yet existing between Constantinople and the Persian Gulf. Although the East India Company carried on its trade by the fleet round the Cape of Good Hope, still, in time of war, the transmission of despatches and intelligence and the passage of officers and merchants by the overland route through Asia became of importance. Thus, in the correspondence of John Barker, we find how much he busied himself with this subject, and we trace the early progress of the routes by the Euphrates and through Egypt; and he was still in Syria when Chesney came there, and in Egypt when Waghorn first presented himself.

John Barker as a Consul and a merchant, living in princely style, made most patriotic ex-

ertions on behalf of national interests and helped manfully to carry on the contest against the French and "Boney." For his efforts in forwarding intelligence which, on one occasion, prevented the surrender of Pondicherry to the French, Mr. Barker received the praise and rewards of the Honourable Company. He likewise experienced the vicissitudes of his position, and had to take shelter with the Prince of the Druses in the Lebanon during the short war between Turkey and England.

A memorial of Mr. Barker, known throughout the East, is the garden he formed on his estate at Souedieyah (Suediah), near the ancient harbour of Seleucia. In this garden he grew all the fruits of the West, and introduced many new species and varieties into Syria, while it also became a nursery for supplying new varieties to England. He further used his influence to improve the silk and cotton culture of Syria, and to promote many useful enterprises. Mr. Barker naturally preferred the Syrian route to the Egyptian route to India, and his prepossession for Seleucia caused Chesney and others to propose that port as the Mediterranean terminus of the Euphrates route—an arrangement which never found favour with the Turkish authorities, and which contributed to the delay of the plan, until the success of the rival route by Egypt has left to the other small prospects of success. The father of Ferdinand de Lesseps was French Consul at Aleppo during the residence of Mr. Barker. There are several anecdotes of the father:—

"On one occasion, when Monsieur de Lesseps, father of Monsieur Ferdinand de Lesseps, was Consul at Aleppo at the same time as Mr. Barker, his sons Theodore and Jules, with the assistance of Monsieur Geoffroy, cancellier and dragoman of the Consulate, resolved to play off a joke on their parent the Consul. Monsieur Geoffroy pretended to have business which called him away, and obtained leave to absent himself. A letter was written as if from the part of a new Pacha who had just arrived at Aleppo, inviting the French Consul to a garden party. A number of persons were hired to represent the Pacha's guards and retinue. Mr. Geoffroy personated the Pacha, and played his part to such perfection that Monsieur de Lesseps had not the least suspicion, and ordered vails to be given to the Pacha's servants. Another of the dragomans of the Consulate officiated as interpreter, and he was equally deceived. Pipes and coffee were gone through, and compliments exchanged, and conversation carried on in Turkish; the two sons, young men, all the time sitting by, and stuffing handkerchiefs into their mouths, to prevent their bursting out. Ferdinand, the originator of the Suez Canal, was then in France for his education. When, the next day, the story went all over the town, and it came to his ears, from a friend to whom he was relating and extolling the Pacha's affability and politeness, he was excessively angry, and put them all *à terre*, and 'bread and water for three days.'"

For reasons that we have stated, these volumes do not, of themselves, offer a picture either of the history of Syria and Egypt or of the personality of Mr. Barker, and to the casual reader they are capable of giving a very erroneous view; but they contain materials of very great value, from which the picture may be completed by those competent. They show how the *prestige* of England has been built up by individuals, rather than by a national policy or an enlightened or rational administration, and, indeed, in defiance of the obstacles arising from our

notorious public deficiencies. Even in the case of Mr. Barker, we find in many instances a very imperfect appreciation of the situation, and of the policy which ought to have been adopted, and in such points he was no more competent a leader than the directors of affairs at home.

If, however, people want to understand how England has competed, and will continue to compete, in the East, successfully with the well organized and steady administration of French, Russian, and Austrian diplomacy, with all its large appliances, they may learn part of the secret here. The labours of the French in Syria and the Lebanon, and of their ecclesiastical contingent from the Congregation of the Propaganda, date from the seventeenth century; and though Russia began her work only a hundred years ago, it has been well followed up, she working through the orthodox clergy, as France did and does through the Latins.

Mr. Barker, on the other hand, was unsupported in Aleppo by any considerable English following, and his horde of native retainers, liars, cheats, and cowards, would have been a source of weakness rather than power, if not controlled by strong hands. He got small pay from the Levant Company, the East India Company, or the Foreign Office, and no solid help, particularly when he most wanted it. Situated as he was, he did not have the benefit even of the naval power of England. Thus he was chiefly dependent on his own resources and his position as a merchant. As a matter of course, he lived like every merchant in the Levant, and kept open house, and this his son represents as applying his fortune in the public cause; but, had he not been a Consul, it may be presumed he would have done the same.

In all the affairs of Syria, of Egypt, and the East we recognize the influence of individual power and our dependence on its exertion. In these pages we are reminded of the policy of Pitt and Palmerston, but still more of the boldness of Nelson, Sidney Smith, Napier, and their followers, who, sometimes with a handful of men, resisted the greatest powers, or checked the ambitious advance of such leaders as Bonaparte and Mehemet Ali. Their success was owing less to the resources at their command than to the *prestige* which attended them, and which had been created by the individual conduct of their few countrymen—merchants or travellers, men and women, residents or wayfarers—in these regions.

One subject on which, when sifted, this work affords good material is the question of Turkish progress in the East. A sufficient picture is given of the utter inability of the central power, in the beginning of this century, to control the Syrian populations, and of the usual condition of lawlessness and rebellion, and of the consequent insecurity of life and property. We have, however, to make out for ourselves how the central power has made itself felt, and has acquired jurisdiction over Syria, notwithstanding the whole country having been conquered and held by Mehemet Ali. As a matter of course, the present condition of Syria is not one of utopian perfection, and it largely suffers in its local administration from the self government of the Mussulman and Christian natives.

An interesting episode is that of the domi-

nation of Mehemet Ali and Ibrahim Pasha. Under their strong hands—and it is only by strong hands that it has ever been effected—Syria was kept in order; but, as their necessities compelled them to maintain their rule by military conscription and taxation, their armies melted away after the check at Acre, and returned to Egypt as fugitives, harassed by the nomads. Ibrahim Pasha had to make his way back by sea. What is not here related is how the Porte has, after having been defeated by its Egyptian satrap in Asia Minor, and been threatened with an advance on the metropolis, obtained a suzerainty over Egypt, and extended its territory and dominion by the grant of empty pretensions to the government of the Soudan, and Habesh or Abyssinia, which have to be made good with the blood and treasure of Egypt.

Such a work, it will be recognized, must be fertile in incident, and it contains many an amusing story for the casual reader, who will find much to entertain him; while, as we have pointed out, the political student may profit by a study of the information heaped together in it.

#### *School Inspection.* By D. R. Fearon, M.A. (Macmillan & Co.)

This little manual is designed for the use of inspectors of elementary schools. The author himself was employed in inspection from 1860 to 1870, and he now sums up the results of his experience in the form of minute direction and advice. The work is admirably adapted to serve the purpose for which it has been written. It is calculated to be eminently useful, and to have a powerful influence for good on our elementary education. Mr. Fearon combines shrewd practical insight and carefulness as to the minutest details with a high ideal, and consequently his work is at once precise and stimulative.

What we may consider as the foremost feature of the book is the fine conception which the author has formed of the inspector's function. A clear distinction is drawn between inspection and examination. "By examination is meant the process of testing, by written and oral questioning of the scholars, whether the results of the instruction given in the school are satisfactory." Inspection, on the other hand, undertakes the task of seeing how the school does its daily work—whether it is really educating, whether the best methods are employed, and whether all the conditions necessary to the healthy development of the child's nature are supplied. Now Mr. Fearon brings into prominent relief the importance of the work of inspection. Examination is absolutely necessary; but the inspector who contents himself with merely examining, neglects the most serious part of his duty, and throws away the most powerful means of influence. Nor is the inspector a mere reporter to Government. He must be a centre of light to all the teachers of his district. He moves amongst them not merely to find out how much Government grant is to be given to each school, but to direct the action of teachers, to stimulate them to higher and nobler exertions, and to make the teaching in schools truly educative. This conception of the inspector's work is the only one that gives dignity to the occupation; and the more vigorously each inspector tries to attain it, the better will our elementary education

become. The influence of an inspector is always great, and, if he works with unselfish aim and for the highest ends, there is no limit to the good that he may do. When Holland stood first of all countries in respect of elementary education, she owed much of this proud pre-eminence to the circumstance that the inspectors of her schools counselled her teachers as to right methods of instruction, and stimulated them to high aims and ends.

We need not say, therefore, that we think this little work will prove invaluable to inspectors. It should be read continually; and, as it gives minute directions in regard to every part of an inspector's work, it would give him an exact idea of what he has to do each day, and would prevent him from making any important omission. We call attention to two special features out of many which deserve careful consideration.

Mr. Fearon brings out very successfully the necessity which lies upon an inspector to be considerate. We shall take some instances of this. Mr. Fearon thus speaks of the visit of the inspector to a school:—

"His circular has announced that the work of the school should, when he arrives, be proceeding, and should after his arrival continue to proceed, until he calls for a change, according to the timetable; and that the log-book, registers, and all other records of the school, together with the returns required by the Education Department, should be lying ready on the table or desk; that the order and discipline of the school will be chiefly judged by observation of the working of the school under its own teachers, in its regular routine; and that, therefore, if the managers permit the presence of visitors at the inspection, it is most important that they should request them to be perfectly silent, and to place themselves in such a position as will least interfere with the routine of the school; that he will endeavour to give the children an interval, and to save them from unnecessary fatigue and excitement,—but that, as he cannot always undertake not to detain them beyond their usual dinner-hour, the children should be cautioned to come to school on the day of inspection provided with food."

Again, he supposes that the inspection is to be that of an infant school, and he thus cautions the inspector:—

"If the principal teacher is a stranger to him, and, on this account, or from his knowledge of her derived from previous inspections, he has reason to think she is nervous, he will endeavour to remove her nervousness, and that of her pupil-teachers and scholars (for the nervousness of a principal teacher is sure to communicate itself to her scholars and her subordinates), by finding something in the school about which he can say a kindly and cheery word."

Again, he says:—

"When the routine of the children's work has been altered, and the inspector is himself addressing them, and otherwise taking their classes into his own management, it would be most unfair to find fault with the teacher for any little defects of order. The intervention of a third person between the teacher and the scholars must be regarded as transferring part at least of the responsibility for the order of the school to that person. And this would be more the case in an infant school than in an upper school, as the children are younger and have acquired less settled habits of self-control."

This considerateness pervades Mr. Fearon's suggestions. It would be well if every inspector could ponder carefully these suggestions; for a good deal of the ill-feeling that arises between inspectors and teachers, impairing the usefulness of both, has its origin in incon-



siderateness. We have seen an inspector take a class in hand which he could not teach; for he had never been trained to teach, and had no experience. The children became restive. The answers were few and unsatisfactory, because the questions were badly put. And yet the whole failure was placed to the credit of the teacher.

The second feature to which we draw attention is the inspector's conference with the teachers. Mr. Fearon frequently refers to this subject: he lays great stress on it, and he is right. He says:—

"And now follows what, if the inspector is to be anything more than a mere detective of faults, I must regard as one of the most important parts of his duties, viz., the duty of calling the whole staff of the school before him, and speaking to them respecting the impressions which he has formed of the condition of the school and of their work in it. It is in my judgment impossible to overrate the importance of this interview between the inspector and the school staff. The praise which an inspector is then able to bestow, and the blame which he feels it necessary to give, will have more effect than the communications which are made to the managers from Whitehall. It is impossible for the inspector to embody all the remarks he would wish to make on a school in his report to the Department; and, if he could do so, it would be impossible for the Department to transmit them to the managers. Besides, observations made orally, on the spot, while all the events of the inspection are fresh in the minds of all the actors, and made immediately to the teachers by the inspector, come home to the teachers' minds much more strongly than the summary sent down by the Department can do. The inspector who feels the importance of this part of his duty will make a point of not hurrying over it. And now that inspectors are able to pry visits to schools without notice, there is no reason why it ever should be hurried over. If the inspector is pressed for time, he can easily find half an hour for this duty on another day. And, indeed, there will be some advantage in his coming back to the school for this business on a later day, as he can then have looked over the papers which have been worked for him by the older scholars, and can, therefore, speak to the teacher on the results of the examination, as well as of the inspection."

But the book is equally useful to teachers. Mr. Fearon points out what an inspector has a right to expect, and, therefore, what a teacher should make sure of accomplishing. The teacher's work is a complicated one, and he is apt in paying attention to one side of it to forget the other. Mr. Fearon's manual will keep him straight in this respect. The teacher is also continually exposed to the peril of becoming a victim of routine. Mr. Fearon's suggestions will help to prevent this. They are permeated with high aims. The inspector who is influenced by them will look for high aims; and the teacher who continually refreshes his memory with his directions will be stimulated to high aims.

Mr. Fearon necessarily discusses all the subjects of instruction which are included in a course of elementary education. In regard to all of these, he suggests the best methods, and warns against prevalent mistakes. No one could expect in such a concise manual an explanation of the psychological phenomena on which these methods are based, nor could we expect suggestion as to the remodelling of our educational practices. But Mr. Fearon has thought too much on the subject not to form opinions of his own in conflict with prevalent notions, and in two cases he has

gone largely into advice to strike out into new paths. In arithmetic he thinks that fractions should be taught next after the simple rules. In this he is supported by many of the best educationists of Germany. In teaching English grammar, he would discard the ordinary method of learning the various parts of speech, and he would begin with the analysis of sentences. For this proposal he has also good reasons; but his arguments point to a radical reform of the treatment of English grammar itself, which has been too frequently discussed on the idea that English is an inflected language. Mr. Fearon has also a short digression on the revised Code, on behalf of which he offers some rather unsatisfactory pleas. The present Code stands an impenetrable barrier against his own reforms. It enjoins that under the Second Standard, the pupil point out nouns; under the third, nouns, verbs, and adjectives; under the fourth, that he parse a simple sentence; and it does not ask him to analyze a simple sentence until he reaches the Fifth Standard.

Mr. Fearon does not discuss the question of the advisability of Codes; but his treatment of the duties of inspector suggests to the thoughtful reader the inquiry, whether, if such inspectors could be got as he depicts, it is in any way wise or advantageous for them to be trammelled by artificial Codes, and whether, while individual examination should still be sternly exacted, much greater good could not be done by allowing inspectors and teachers to adapt the education to the circumstances and opportunities of the different localities, as they might judge best.

*Rahel, her Life and Letters.* By Mrs. Vaughan Jennings. (H. S. King & Co.)

THE author of this book, in her dedication to Mr. Carlyle, says that it was he who first made Rahel known in England. It may be doubted whether the slight essay, "Rahel und Varnhagen von Ense" ('Collected Works,' vol. vi.), is so widely read as to warrant this statement; and we suspect that one of the most sympathetic and picturesque figures in German society in the early part of this century is little known to ordinary English readers. Starting upon her own presumption, however, Mrs. Jennings has written her book rather for those who know than for those who desire enlightenment, and takes for granted an acquaintance with internal politics and minor celebrities only possessed by those who have devoted much attention to that period. To such this book is unsatisfactory and, indeed, needless; all it contains is familiar already, and no new fact or incident is here recorded. This is unfortunate, for Mrs. Jennings has been singularly happy in her subject, and had she adopted a more judicious method, might have produced a popular and useful book.

Rahel Levin is one of those exceptional women who appear once in a century, and whom later generations must accept upon hearsay rather than from her own written remains. She was born, in 1771, at Berlin. Her Jewish parentage, too lightly dismissed by Mrs. Jennings, forms in a great measure the keynote to a right comprehension of her character. From early girlhood, she felt it "an ignominy, a cause of bitter sorrow, to have been born a Jewess." Though thanks to the influence of

Moses Mendelssohn, the Berlin Jews occupied a tolerable social position, and enjoyed privileges not accorded to the rest of their race in Germany, still in those days Jewish birth was not only a stigma, but a very serious hindrance in life. It deprived men of all State appointments; professorial chairs were denied to some of the ablest scholars in the world unless they would undergo the rite of baptism, to which ceremony, accordingly, numbers submitted, with statistical results that the present Society for the Conversion of the Jews would be glad to lay before its subscribers. Women felt these restrictions socially: mixed marriages were impossible; the very notion raised repulsion, and some of Rahel's earliest troubles sprang from this source. It was on this account, as a political convenience, not from conviction, that Rahel was baptized—an event left unmentioned by Mrs. Jennings, though it was at her baptism, and not at the Jewish ceremony, that the names Antonie Friederike were added to the familiar Rahel. Her actual faith was, and had been, the same at all periods of her life, and what Mrs. Jennings naively calls (p. 239) "two characteristics of Christianity, the love of God and the love of her neighbour," are as much the motive powers in Israel as among the Gentiles. Rahel herself speaks better of her religious rearing:—"Nothing was ever taught me," she once wrote. "I grew up in the wild forest of humanity, and Heaven took pity on me, and saved me from what was base and untrue. But I could never have been taught religion: I look for that from above."

This Jewish exclusiveness, delicate health, and some passionate and unhappy love-affairs, rendered hopeless by her birth, added to want of affinity in her home surroundings, rendered Rahel's youth a period of much sadness. But the Jewish salons were open to her, and these were at that period the focus of intellectual life in Berlin. Rahel became known, loved, and sought after, and was soon able to hold a *salon* of her own. The period was, perhaps, one of the most interesting of German history, not only for itself, but because it may be regarded as the seedtime, whose harvest is the Germany of to-day. It was a period of suppressed ferment. Only in small social gatherings could the oppressed find the relief of speech. There was no public press; there was intense public agitation, and need for expression. *Salons*, such as we find in France during the seventeenth century, had not hitherto existed in Germany, nor was the country suited to them, for the German mind is not constituted for lightly skirting precipitous gulfs. In Rahel's day, nevertheless, the fashion of aping everything French, even now not defunct, was then at its height, and an attempt was made to institute *salons* modelled on the Gallic pattern. Of such a gathering Rahel was the life and soul, but spoken words, alas! even if recorded by some faithful pen, can retain but a faint aroma of their origin, lacking the inflexion of voice, the sparkle of eye, the indescribable nothings that give to the same words such different meanings, according to the speaker's idiosyncrasy. This was most emphatically the case with Rahel. We have not even the common resort of finding in letters the reflection of speech. Rahel's letters must not be regarded as samples of her utterance. Though

some are charming, others are cumbersome and awkward in expression. She was keenly alive to this herself. "How can any one know so exactly, so thoroughly, so aesthetically, I might almost say, what is well written, and yet not be able to mend one's own work?" she asks. Mrs. Jennings criticizes them happily:—

"Only with kindly human sympathy can these letters be appreciated or understood. Like all lyrical utterances, they demand a certain sympathy, a certain *rapprochement*, on the part of the reader. They were written in full reliance upon such sympathy from heart to heart. Extending as they do over some thirty years, they are the expression of a life of varied interests and active efforts; they are to be read at intervals, at leisure, for growth and solace, not from any vain curiosity. The style is as varied as the mood of the writer, now clear, forcible, terse to abruptness, and, at another time, so verbless and incoherent that only the delicate fragrance of a thought is discernible through the labyrinth of words. They bring Rahel before us, not as a sentimentalist, but as a great thinker, whose genius placed her abreast of the foremost men of her time, and who stands a living proof of the power of broad sympathies, mental culture, and persistent cheerfulness to raise a woman above the harrowing effects of personal weakness, and the pettiness of those circumstances by which her lot is inevitably surrounded."

But, with the living voice, Rahel did herself full justice, as abundant testimony proves. Wilhelm von Humboldt wrote of her:—"She was much sought after, not merely on account of her amiable character, but because one could be certain never to see her without hearing something worth bringing away, the material for deep and earnest thought or some happy lively idea." No wonder, therefore, her *salon* soon became a power, and no celebrity passed through Berlin without seeking admission. We find among her visitors all the literary, artistic, and political notabilities of the day. Prince Louis Ferdinand haunted the house like its mistress's shadow; even Friedrich Schlegel, the uncouth, tried to be agreeable in her society. She was endowed with a magnetic power of attracting confidence by boundless sympathy, with a delicate perception of character, united to a poetical intelligence, with a heart receptive of everything great and good, believing good of all, and, therefore, extracting it even from the most unpromising sources; and she knew how to adapt herself to the most various shades of mind, believing nothing in life could be petty and vulgar, and rendering it true by the very strength of her belief,—such was the compound of gifts that produced a Rahel Levin. Modest, unassuming, her social success was a marvel to herself; but being of a nature that can tolerate no obscurities, even concerning itself, she fathomed the cause of her popularity. At fifty-nine she writes of herself:—

"When I come to die, you may think 'she knew everything, because she entered into it all; because she never was, or pretended to be, anything but herself; she only loved thought, and to make thought connected and harmonious; she understood Fichte, loved green fields, loved children; knew something of the arts, both of use and beauty; endeavoured to help God in His creatures always, uninterruptedly, and thanked Him that He made her thus.' 'I murder pedantry,' she writes elsewhere, 'through my mere existence I am such a poison-tree to it.'"

It was in 1803 that Varnhagen von Ense and Rahel first met; she was then thirty-two, he eighteen. The future *littérateur* and politician was at that time tutor in a Berlin

family; for domestic reverses had obliged the young nobleman to earn his living. Of this first meeting Varnhagen has left a detailed account in his 'Denkwürdigkeiten.' He was deeply impressed. "In her presence I was fully conscious of having before me a true human being, that glorious creation of God in its purest, most perfect type. Heart and intellect in lively interchange, active life stirring in every fibre, the whole nature a living harmony." From that time forward they met often, but there was no engagement; he was admitted to her home, and honoured with her correspondence, in company with numbers of other men, young and old, all of whom sought sympathy, help, stimulus, from her rich and generous nature. Even when, in 1808, Varnhagen removed to Tübingen, she would not consent to any engagement, alleging their disparity of age—a disparity which, he rightly pleaded, did not exist. Rahel retained till death a youthful vigour, that no sorrow, no years, no ill-health, quelled. When he had departed, however, she felt how closely her life was bound up in his, and then followed that voluminous correspondence, of which Mrs. Jennings gives us a few samples, and which has been recently given to the world in its entirety, with the want of taste possible, we trust, only to a Ludmilla Assing. Varnhagen joined the Austrian army, and for a long time all was anxiety, tumult, uncertainty. The disturbed state of the country was keenly felt by Rahel, as well as her personal loneliness; but, nevertheless, life went on, and brought many pleasures in the shape of friends and rare meetings with Varnhagen, until in 1814, after difficulties and sorrows, the pair were married, repairing to Vienna, where Varnhagen was employed diplomatically. Here, as at Berlin, she was soon the centre of an intellectual coterie. In 1819 they removed to Berlin, and remained until her death in 1833, after a union of eighteen years of the purest and rarest felicity. It was as a relief to his grief that Varnhagen then collected and issued for intimate friends "The book Rahel," expanded later into three volumes—given to the world against the advice of Rahel's warmest friends, who feared, not without cause, that the ordinary public would fail to enter into the sanctuary of this mind, which never laid claim to excellence in its written productions.

From these letters, notwithstanding the title of her book, the author has given us scanty and not always judicious selections. Neither is the translation all that could be desired, and we have frequently had to turn to the original to comprehend a passage. Not that the rendering lacks fidelity; it rather errs in that direction, for there is a fidelity of translation which becomes inaccuracy when it clings to the letter and overlooks the spirit. There is a good deal of irrelevant matter in this book: while omitting much that is needful, it gives us too detailed biographies of some of Rahel's contemporaries, and fails to vivify others by even a descriptive touch; and these others, without such side lights, are probably mere names to the English reader, though to a German they call up a rich picture-gallery of interesting personages. Such, for instance, is the Duchess of Courland, one of the most remarkable female politicians of her day, and her sister, Elise von der Recke, the author

of 'Cagliostro Unmasked,' the companion of Tiedge, and friend of Jean Paul. There is a want of chronological order, and an unwieldiness of diction that fails to secure the reader's attention, not to mention frequent queer sentences, such as the statement (p. 4) that the first hours of the child's existence were carefully wrapped in cotton wool. A marked and persistent dislike to Goethe is also observable—an individual sentiment, of course, but strange in juxtaposition with Rahel's adoration of the poet. Neither can we agree in calling Chamisso and De la Motte Fouqué "amateur writers" (p. 65). The Grand Duchess Stéphanie of Baden (p. 171) was not the step-daughter, but the adopted daughter of Napoleon. She was cousin to Josephine, and bore the same maiden name; nor did she ever bear the peculiarly Austrian title of *Arch-Duchess*, with which further on (p. 231) Mrs. Jennings endows her. Neither can Gentz's part in settling the Treaty of Vienna, even though he acted at the time as Chief Secretary to Metternich, be put upon a footing with Castlereagh's, Talleyrand's, or that of Metternich himself.

Such inaccuracies abound: we have but picked a few at random. Careful revision might greatly improve this volume, which it is to be hoped may be read, notwithstanding its imperfections, by those who cannot turn to the original German account given of Rahel by her husband. The contemplation of such a character and influence as Rahel's is especially healthful for us of to-day, who live too much in a hurry, have no time to cultivate individuality, and must even foster our friendships in haste lest the march of intelligence leave us behind. Rahel was of course not free from the *sensibilité* prevalent in her time: as a sympathetic person she could not escape; but she was a "whole" nature, and as such a treasure for all ages. In reading her thoughts, we must deal with them as we do when looking at some fresco by an early master. We lovingly search for every trace of colour; we fill the vanished outlines with the eye of faith, we tenderly venerate its archaic quaintness and want of form; and all because we know its motive force was truth and devotion. Rahel thus read cannot fail to raise us above ourselves, and elevate our thoughts and deeds.

*William Stafford's Compendious or Brief Examinations of certain Ordinary Complaints of Divers of our Countrymen in these our Days, A.D. 1581. Published for the New Shakspeare Society. (Trübner & Co.)*

THE New Shakspeare Society, liberally aided by Lord Derby, makes a timely and serviceable contribution to the history of Shakspeare's England by the reprint of this famous tract, once ascribed to Shakspeare himself, to the value of which Mr. Matthew's Introduction hardly does justice, looking either to its historical importance as a contemporary description of the economic phenomena and ideas of an epoch of startling economic change, or to the sagacity, good sense, and dialectical skill displayed by its author. The rise of prices and increased cost of living between the close of Henry's reign and 1581, when the tract was published, the incessant inclosure of land, with the decrease of small farms and tillage, the decay of towns and villages, which were the subjects of general complaint, had both a



bright and a dark side; but men then looked for the most part to the dark side of change, as the political economy of our own day, on the other hand, thinking chiefly of steam-engines, looks too exclusively to its bright side. There were losers and gainers by the new streams of money flowing in Elizabeth's reign, but the cry of the losers only was heard. The inclosure of land had in truth laid many pleasant villages in ruin, and turned crowds of honest families adrift on the world, and there was reason for the complaint that husbandmen were disappearing, and that the beasts of the field grazed where their cottages had stood; yet Lord Bacon was justified in affirming in his 'Observations on a Libel' that there was "never the like quantity of waste and unprofitable ground reclaimed and improved, never the like husbanding of all sorts of grounds by fencing, manuring, and all kinds of good husbandry." Industries and trades which had given bread to thousands of working people were declining in many places, the towns themselves in which they had flourished were falling to decay, and the merchant in the dialogues speaks the general opinion of the townspeople of the time, when he says that "husbandmen and dwellers of the country find not so great lack in the fields abroad, but citizens and burgesses find as much within their walls." Nevertheless, Lord Bacon could point to flourishing cities which were "never better built and peopled," and could fairly assert that there had never before been "so many excellent artificers, nor so many new handicrafts exercised and used within the realm."

As matters stood, there was a cry of class against class for covetousness and extortion, and of all classes against the landlords; and the author of the tract before us examines the common complaints in dialogues between a knight or country gentleman, a learned doctor or divine, a husbandman or farmer, a merchant, and a capper as the representative of the manufacturing class. Neither the discussion thus presented nor contemporary history seems to us to support the statement in Mr. Matthew's Introduction, that, when we come to examine closely the troubles of the different classes whose members take part in the dialogues, we discover no very substantial ground of complaint. "In the discussion," according to Mr. Matthew, "we find that the only one who has a distinct loss to show is the knight, part of whose lands are still let on old leases. . . . But wages had risen, while provisions do not seem to have been high, at least in relation to other things." In fact, wages had, for the most part, remained nearly stationary, while provisions generally had enormously risen; and it was a poor consolation to the labourer that "other things" had risen in proportion, and that he had to pay as much more for his coat and his shoes as for his bacon and butter. "I think it is long of you, gentlemen," says the husbandman, in the second dialogue, "that this dearth (dearness) groweth by reason ye enhance your lands to such a height as men that live thereon must needs sell dear again"; to which the knight retorts:—

"And I say it is long of you husbandmen that we are forced to raise our rents, by reason we must buy so dear all things that we have of you, as corn, cattle, goose, pig, chicken, butter, and eggs. Can-

not you, neighbour, remember that, within these xxx years, I could, in this town, buy the best pig or goose that I could lay my hand on for fourpence, which now costeth twelve pence; a chicken for 1*d.*; a hen for 2*d.*, which now costeth me double and triple the money? It is likewise in greater ware, as beef and mutton."

A statute, passed in the fifth year of Elizabeth's reign, had declared that "wages and allowances were in divers places too small and not answerable to the time, respecting the advancement of prices of all things belonging to the said servants and labourers," but its provisions were ill calculated to redress the balance, and the doctor in the dialogues puts labourers, journeymen, and serving-men at the head of the classes "whose livings and stipends are rated at a certainty," and who "have greatest grief by this common and universal dearth." The testimony, again, of More, Latimer, and Harrison is at one with that of the dialogues before us respecting the hardships and evils occasioned by the inconsiderate and unequal inclosures, of which the doctor says, "I think it to be the most occasion of anything ye spake yet of these wild and unhappy uproars that hath been among us; for, by reason of these inclosures, many subjects have no ground to live on, as they had beforetime,"—adding, "I mean not of all inclosures, but only of such inclosures as turneth common and arable fields into pasture, and violent inclosures of commons without just recompense of them that have right to common therein." The inclosures of the sixteenth century laid the foundations at once of modern English agriculture and of modern English pauperism. They displaced a primitive system of common husbandry which was incompatible with good farming, but they did so with small regard to the rights of the commoners. The doctor in the dialogues puts the truth of the matter in a few words:—"For if land were severally enclosed, and every man that hath right to common had for his portion a piece of the same to himself inclosed, I think no harm, but rather good, should come thereof, if every man did agree thereto; but yet it should not be suddenly done."

The decay of towns was likewise a real evil; as was one, at least, of the causes to which the doctor attributes it. Changes in fashion and demand take place naturally in a progressive world, and it was not unreasonable that men should be no longer "contented with such things as were made in the market towns next unto them," but must have their gear from London or from beyond the sea; and the migration of the sites of manufacture and trade attributable to this cause was incidental to a better territorial division of labour. But the ruin which the selfish regulations of trade guilds brought upon many towns was an uncompensated mischief. "Where other cities," says the doctor, "do allure unto them good workmen, ours will expel them out; as I have known good workmen have come from strange parts to some cities within this realm, intending to set up their crafts, and because they were not free there, but specially because they were better workmen than were any in the town, they could not be suffered to work there. Such incorporations had those misteries in those towns, that none might work there in their faculty except they did compound with them first."

Mr. Matthew is again scarcely fair in saying with respect to the doctor's exposition of the rise of prices, that it is "only for a moment and almost unconsciously" that he hits upon the true cause in the treasure from the mines of the New World. The doctor's explanation is that a rise of prices had been originally caused by the base money which teemed from the mints of Henry the Eighth and Edward the Sixth, and was also "brought over in heaps" from abroad. It is a well-established monetary principle that bad money drives out good; and the new silver from the American mines was so far from swelling the English circulation during the period of base coinage that, on the contrary, the ancient good silver coins of the realm were melted down or exported. It was not until after the reformation of the coinage by Elizabeth that the new silver began to act upon prices in England, and that the doctor could with reason ascribe the universal dearness of commodities to "the great store and plenty of treasure which is walking in these parts of the world," and could ask, "Who doth not understand of the infinite sums of gold and silver which are gathered from the Indies and other countries, and so yearly transported into these coasts?"

There are some grave economic errors in the tract; but the 'Wealth of Nations,' published two hundred years later, is not free from such; and Adam Smith himself has not surpassed the writer of these dialogues in the clearness and force with which he has expounded some of the fundamental principles of economic science. It is unfortunate that we are left still in doubt with respect to the authorship of a work which deserves so high a place in the history of the English intellect. Mr. Furnivall follows the view that the initials "W. S." on the title-page stand for William Stafford, but even for this there is only the unsupported assertion of a writer of much later date. The doctor in the dialogues is evidently made the exponent of the views which "W. S." thought most important and novel, but there seems no reason for identifying them further. Mr. Furnivall ('Forewords,' p. xiii) has overlooked a passage which makes it clear that the doctor is intended to represent a learned divine, not a layman. The capper (p. 19) classes him among "men of the Church," and the doctor accepts the capper's description of his calling in his reply. Had "W. S." been a Doctor of Divinity, he would hardly have described himself simply as "Gentleman" on his title-page.

*Analysis of M. Ortolan's Institutes of Justinian, including the History and Generalization of Roman Law.* By T. Lambert Mears, M.A. (Stevens & Sons.)

WE have no doubt that this book is intended to meet a real demand. Nor have we any reason to doubt that the work has been well and faithfully executed. We do doubt, however, whether the existence of such a demand does not show that the training of English law students is being conducted on mistaken lines. The result of apathy in some quarters, and impatient zeal in others, has been to give over legal education, if not exactly to quackery, to a rather wild course of empirical treatment. We are still in the barbarous stage of a belief in panaceas. In this stage, nothing is easier than to have a new and magnificent scheme every

two or three years. It is only necessary to pull down the old fetish and set up a new one, more or less like unto it, until the world, prone to belief in magic though it is, begins at last to doubt the magical efficacy of fetishes in general. First we had an attack—a somewhat tardy one, it must be confessed—of the pure and simple examination mania. The Inns of Court were to set up, not a real school of law, but a school in the Oxford sense,—in other words, an examining machine, and the learning would take care of itself. So simply devout was men's faith in the great remedy at that time that for several years the examination was voluntary. It was thought, one may surmise, that right-minded young men, especially if they were fresh from a life of chronic examination at the Universities, must have come to love being examined for its own sake. As to the minor question, whether law in general, or the law of England in particular, is a very convenient subject to be dealt with in this manner of "book-work," either for examiners or for examined, that probably was never taken into consideration at all. Years went on, however, and somehow the expected results did not appear. Then it was time to invent a new "fond thing," and the cry arose that all the mischief was due to our insular narrowness and shameful neglect of jurisprudence. So the word went forth that the study of jurisprudence and Roman law should be encouraged by a system of special instruction and bounties tacked on to the old examination scheme. The nature of the mysterious connexion between jurisprudence and Roman law would take us too long to discuss. The general theory of it seems to be that the gift which distinguishes a jurist from that vulgar creature, a mere lawyer, was communicated by some special revelation to the Romans, and that a similar grace is now continued to a limited number of elect persons. But some profane lawyers are of opinion that one great use of the magniloquent talk one hears about jurisprudence and the science of law is to cover the inaccuracies of people who know little of Roman law and less of English. So it is, however, that our students have been set to work at the Civil Law as if they were to practise nothing else all their lives; and we have had a run of editions, translations, and adaptations from various Continental sources. There are recent signs of this enthusiasm, in its turn, being on the wane, and the latest arrangements of the Inns of Court show a marked advance in the direction of common sense, and an endeavour to impart sound learning without any expectation of marvellous results.

We agree fully with Sir Henry Maine and other authorities that the comparative study of English and Roman law is of great use and importance, and that an English lawyer's conceptions even in the range of his own immediate work are likely to gain much from it in clearness and firmness. But we are by no means sure that the right way to attain these advantages is to make Roman law prominent in the student's elementary course; and we are quite sure that if students of average capacity are to read Roman law with any real profit, they must not be suffered to forget that they are reading it as Englishmen. They are now too much left to get up the outlines of the Civil Law from Continental books, or English versions or abridgments of them,

which naturally are written in the civilian phraseology, and from the point of view of men to whom their subject is not an independent foreign system to be studied and freely criticized for the purpose of enlarging the mind and strengthening the judgment, but the foundation of their own law. And the kind of information thus obtained, especially for examination purposes, is consistent with perfect ignorance and indifference in all those things which make the knowledge of Roman law really valuable to an Englishman. Much might be done to remedy this by careful teaching; and some English books have lately been produced, such as Mr. Poste's and Mr. Hunter's, which are well fitted to put students in a right and fruitful way of learning. Neither do our remarks apply to those who for any reason are moved to seek more than elementary knowledge. To such the works of the great Continental lawyers are, of course, indispensable. But the present work is not addressed to these; the editor is stirred by compassion for "the difficulty experienced by English students in attempting without assistance to master so exhaustive and lengthy a French commentary on a Latin work" as M. Ortolan's exposition of the Institutes. As for the student being able to read German, in which case he need not trouble himself much with any French commentary, that is apparently not conceived as possible; it seems even to be darkly hinted that his Latin will be barely equal to construing the text of Justinian. Our own impression is that a student who cannot read French fluently enough to find out for himself what parts of an "exhaustive and lengthy commentary on a Latin work" are most worth his attention had better perfect himself in that language before he spends any time on Roman law.

However, both students and their teachers are at the mercy of examiners, and this book will very probably be found useful by all parties. We do not think M. Ortolan's work in itself a very favourable subject for abridgment: he is diffuse, elaborate, fond of conjecture, and not free from crochets; and in a condensed version like the present facts and conjectures, correct and incorrect language, are apt to get mixed up without warning, to the possible confusion of the unwary. For example, the vexed question of the real meaning of *status* and *caput* is here disposed of in the form of brief dogmatic statement, without the least hint that there is any difficulty. Again, the relation of the *nexum* to the later verbal contract, which is in details at any rate a moot point, is treated in the same way. Again, M. Ortolan's fancy (for really it is hardly more), that marriage "must be classed amongst the real contracts perfected by delivery," is given as if it were an established proposition; not that the matter is in itself of any importance. Again, "the axiom *non videntur qui errant consentire*" (which is not an axiom at all, but an inference of fact confined to a particular class of cases) has so much confusion to answer for in the works both of the civilians and of our own authors that it is real cruelty to students to leave it in a prominent place in an elementary book. Moreover, this condensed version of the commentator is sometimes itself in need of a commentary. "The Roman jurisconsults excelled," we are told, "in recognizing the notion of facts or acts." It is impossible to

understand this except by referring to M. Ortolan's own text.

#### NOVELS OF THE WEEK.

*Through Fire and Water.* By Lady Wood. 2 vols. (Chapman & Hall.)

*Fools of Fortune.* By Frederick Boyle. 3 vols. (Same publishers.)

*The Owl's Nest in the City.* By Edward Lovel. (H. S. King & Co.)

*Carstairs.* By Massingberd Home. 3 vols. (Chapman & Hall.)

*Lost Rose, and other Stories.* By Katharine S. Macquoid. 3 vols. (Chatto & Windus.)

LADY WOOD'S new novel, 'Through Fire and Water,' is an improvement on her late romances, in so far as it is in two volumes instead of three. The story is, therefore, less spread out into nothingness; and, being more compact, is less unintelligible. There is, however, the old inconsistency in the individual characters: the personages are as varied in their temperaments as the weather. It is not easy to make out when they lived: while some of them speak as the creatures of to-day, others *thee-and-thou* whomsoever they meet, with quite an Elizabethan manner. There is a herbalist doctor who deals largely in the occult sciences, gathers simples on Mount Lebanon, and whom a melo-dramatic Lady Shirley calls "Master," and whose behests she obeys in an impressively theatrical manner; all that lacks is a little "soft music" to mark her exits and her entrances. There is also an "Aye marry!" style now and then, which leads the imagination to suppose that the speakers must be in hose and doublet, or, if they be women, in attire not unlike that of Mrs. Quickly, with heels of the height of a chopine, and language to match. In short, there is a carnival or masquerade variety, with flitting people costumed to illustrate different periods of time, and bephrased correspondingly for the occasion. There are the usual instances of Lady Wood's euphemisms and philosophy. The heroine of (or one of the heroines of) the story is an illegitimate child, to whom the authoress makes allusion as "a fatal proof of impropriety"; and she adds this singular remark on little Ella, as being a child who was stretching her fingers "towards the fire, in vain endeavours to catch the sparks to put them into her mouth, as Moses did the live coals offered by Pharaoh's daughter, and who stammered ever after, in punishment for his juvenile curiosity." On a social question, Lady Wood declares, "When a sailor can no longer ride on the fierce, foaming, bounding tide, he longs to ride on a four-legged creature, also fierce, and foaming, and bounding"; which is not supposed to be a sort of longing with sailors generally. Further, her ladyship discovers that the stomach is "the seat of sensation amongst the uneducated." Of young men in the abstract much is said, with the same profundity as marks this wise saw, "Young men, who do reckless things, do not consider the after-consequences to those who love them; nor, if they did, would they probably be withheld from the daring joy—so much does the risk enhance the pleasure." As we come to a knowledge that we are at the period when witches were burned, and Charles the Second is supposed to have called Lady Castlemain "Lady Bab," and to have

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sworn "by Saint Barbara," the story gets more lively. It ends with a fine dramatic scene in a market-place: love triumphs; the occult-science doctor is proved to have known what he was about when he took to prophesying; and the reader's pleasure is enhanced by the sending of Philip Clavering to a lunatic asylum, from which we hope industrious Lady Wood will never use her influence to get him out.

Mr. Boyle's is an extremely stirring tale, compounded of a medley of domestic scandal, stage talk, and piratical adventure. The plot hinges on the gradual discovery of the parentage of two unaccountable orphans, Roland Wayson and Julia Moret, the principal legacy left behind him by Sir Gabriel Blagrove, whose nephew, another Sir Gabriel, is the second hero of the story. This second baronet has been fast and extravagant, and is much under the power of a colossal money-lender named Larpent, who for some time manipulates the minor pieces in the game. Though the *dramatis personæ* go through plenty of adventures, and all converse and deport themselves in a sufficiently lively manner, there is not much that is attractive or natural in their characters. A stage-manager, named Dryfield, makes a good deal of fun; and although Maud Conway is proud and perverse, there is something womanly in her whims; Mrs. Pagan is caustically comic; and Dick has his merits as a good-hearted simpleton. But, on the whole, there is more incident than character in the tale. The description of wild warfare in Central America has more originality. Both the scenery and people are worth reading of, though the latter are detestable ruffians, and not even the valour displayed by Walker's filibusters quite redeems them from the vulgarity of commonplace brigandism. We should suppose that the language and manners of these Texan and Californian bravoes have been faithfully reproduced. That the author is more conversant with the people and politics of the West than with humdrum English matters, is obvious in many of his generalizations. That he should have forgotten his Catechism is what one would expect, but even heroes should not draw inferences from a misquotation.

'The Owl's Nest' is so completely a story of incident that it would not be fair to reveal here any portion of its plot. Suffice it to say that it deals at first with the woes of three helpless lads, pent during their boyhood in the dingy atmosphere of an attorney's house in the city, and afterwards with a tragic web of vice and its attendant misunderstandings, concealment, and misery. Poor Dick, the best, and most vivacious of the three lads, is shot in a duel, and conventionalities are violated by the final success of the villain, who has incidentally caused the catastrophe. The only female character is atrociously vile and selfish, and generally the tragedy is too unrelieved for artistic success. But there is some power in the story, sketchy as it is. James Prescott might have been developed into a character in more practised hands.

'Carstairs' is a mildly exciting narrative, which tells how two charming young ladies were married to two estimable young men; how Lady May, whose "golden coils" became her better than any *coiffeur* (sic), gave her

fortune, with her heart, to the happy Jack St. Maur; and how Rhoda St. Maur, rejecting sorrowfully, but firmly, the love of the elderly Mr. Homesdale, bestowed herself on an earl of great wealth and merit. That the course of true love may not run too smoothly, we are told how Jack St. Maur has to let his house and go for a time to New Zealand to recruit his fortunes, how a game of cross-purposes was played for some months between him and his friend, and how Rhoda and her mother were reduced during his absence to living in the obscurity of a parsonage-house. But the rose-leaves are very slightly crumpled at their worst, and, on the whole, there is nothing to harrow our feelings in the recital. The worst thing in this harmless story is a little vulgar banter of the theological party opposed to the author, especially a jest about the laying-out of corpses, which could only have been perpetrated by an ecclesiastical partisan.

Mrs. Macquoid's stories have lost a good deal by being brought before the reader in a collected form. There is a certain monotony about them, owing to the limited range of the writer's imagination, and the consequently decided family likeness between the heroes and heroines. The theme of most of these stories, which are of the very slightest texture, is, of course, the old and familiar one. The men are, as a rule, lovesick, and apt to go into a decline if they are thwarted in any way. The women take generally a less gloomy view of life; they jilt their lovers with charming simplicity, and require some strong incentive to faithfulness, such as protracted absence, or the news that their lovers have nearly succeeded in killing themselves. 'Lost Rose,' 'A Wild Night,' 'A Sailor's Story,' 'Outside the Porte des Capucins,' 'Neptune's Tower,' 'Fifine,' 'My Daughter Molly,' 'The Courtyard of the Ours d'Or,' are so many illustrations of the sad troubles which befall men and women, when they allow themselves to love and to be loved. The authoress excels in her Flemish stories. She is at home in the quaint, old-fashioned towns of Flanders, and strongly imbued with a sense of their picturesqueness. 'Fifine, a Story of Malines,' may be taken as a fair sample of the authoress in her happiest mood. The red-faced, good-natured, but outspoken laundress, Madame Popot, bustling about to arrange a good match for her niece Fifine; the pretty innocent girl in love with a poor fisherman, and caring little, of course, for the old, rich, selfish bachelor—women always suppose that a bachelor must be selfish—whom Providence, in the shape of her aunt, had destined for her; her girlish troubles and unexpected happiness in finding herself united at last to the beloved Michel van Vorst, promoted in the meantime to the post of railway-porter, make a charming story, all the more charming because every one knows that the Flemish, taken as a whole, are probably the dullest and most prosaic race in Europe. The other stories of the book are less attractive. 'A Diligence Adventure' tells the story of a poor Frenchwoman, who meets with a terrible punishment, on account of a long and loud tongue. This way of silencing women is, we trust, as obsolete as the expedient to which the authoress resorts in the ghastly story entitled 'My Worst Christmas Eve.' Mrs. Macquoid does not know how to manage a

plot, but she has the knack of writing a pretty story.

#### LIST OF NEW BOOKS.

##### Theology.

De Telsier's (G. F.) *God is Love*, 12mo. 2/6 cl.  
Dickinson's (H. M.) *Seed of the Church*, cr. 8vo. 5/ cl.  
Döllinger's (J. J. J.) *Hippolytus and Callistus*, 8vo. 9/ cl.  
Dow's (Rev. W.) *Series of Discourses*, 2 vols. cr. 8vo. 5/6 each.  
Gould's (Rev. S. B.) *Village Preaching for a Year*, Vol. 1, 5/ cl.  
Roberts's (W. Page) *Reasonable Service*, cr. 8vo. 6/ cl.  
Shedd's (W. G. T.) *Sermons to the Natural Man*, 8vo. 7/6 cl.  
Winslow's (F. E.) *The Haven Where We Would Be*, 2/6 cl.

##### Law.

Aldred's (B. F.) *Elementary Questions on the Law of Property*, cr. 8vo. 5/ cl.  
Paterson's (W.) *Practical Statutes*, 1876, 12mo. 12/8 cl.

##### Fine Art.

Fagan's (L.) *Handbook to the Department of Prints and Drawings in the British Museum*, 8vo. 9/ cl.  
Graphic Portfolio, folio, 21/ hf. mor.  
Howard's (F.) *The Sketcher's Manual*, 12mo. 3/6 cl.  
Italy, from the Alps to Mount Ætna, translated by F. E. Trollope, and edited by T. A. Trollope, folio, 63/ cl.

##### Poetry and the Drama.

Anthony Babington, a Drama, by Violet Fane, cr. 8vo. 6/ cl.  
Cotton's (Right Hon. W. J. R.) *Imagination, and other Poems*, cr. 8vo. 5/ cl.  
Gibbert's (W. S.) *Fifty Bab Ballads*, 4to. 7/6 cl.  
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##### History.

Annals of St. Helen's, Bishopsgate, edited by Rev. J. E. Cox, royal 8vo. 30/ cl.  
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Bologna's (R. F.) *Etruscan Bologna*, cr. 8vo. 10/6 cl.  
Carre's (W. R.) *Border Memories*, ed. by J. Tait, cr. 8vo. 2/ cl.  
Campaign of 1870 and 1871, Operations of the Corps of General V. Werder, Compiled by L. Lohlein, 8vo. 5/6 cl.  
Desmoulins (Camille), and his Wife, by J. Claretie, translated by Mrs. C. Hoey, 8vo. 16/ cl.  
Hardwick's (C.) *History of the Articles of Religion*, cr. 8vo. 5/ cl. (Bohn's Ecclesiastical Library).  
India, Historical and Descriptive, translated from the French by C. H. Eden, cr. 8vo. 3/6 cl.  
Keene's (H. G.) *Fall of the Moghul Empire*, 8vo. 10/6 cl.  
Memoria Technica to Chronology, cr. 8vo. 1/6 swd.  
Pauli's (R.) *Simon de Montfort*, translated by N. M. Goodwin, cr. 8vo. 6/ cl.  
Reumont's (A. Von) *Lorenzo de Medici the Magnificent*, translated by E. Harrison, 2 vols. 8vo. 30/ cl.  
Sansons, *Memoirs of the*, edited by H. Sanson, 1 vol. 7/6 cl.  
Stephen's (L.) *History of English Thought in the Eighteenth Century*, 2 vols. 8vo. 23/ cl.  
Van Laun's (H.) *History of French Literature*, Vol. 1, 16/

##### Geography.

Cook's *Tourist's Handbook to Palestine and Syria*, 7/6 cl.  
Gordon's (Surgeon-General) *Our Trip to Barmah*, 8vo. 21/ cl.

##### Philology.

Euripides, *Hippolytus*, with English Notes and Literal Translation, cr. 8vo. 3/6 cl.  
Nixon's (J. E.) *Few Notes on Latin Rhetoric*, cr. 8vo. 2/ cl. swd.  
Palmer's (K. H.) *Concise Dictionary of Persian Language*, 10/6 cl.  
Shakespeare's *As You Like It*, ed. by Clark and Wright, 1/6 cl.  
Tacitus, *Annals*, Books 1-6, Synopsis and Summary of, with Notes by G. W. Gent, cr. 8vo. 3/6 cl.

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##### General Literature.

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## A SUPPLEMENT TO THE 1549 COMMON PRAYER BOOK.

A REMARKABLE and important book has just been bought for the British Museum, and we have great reason not only to thank the Trustees, but especially to acknowledge the judgment which has been shown by the Principal Librarian and the Keeper of the Printed Books in securing it for the nation. The volume was until now unknown; and if the purchase had been refused by the Trustees, it would have been immediately sold to a private person, and perhaps lost sight of.

The history of the English Common Prayer Book has still many blanks; and it is curious how, as year after year goes by, a contemporary reference in an old letter, or a memorandum in a diary, or an official order among the MSS. in the Record Office, either clears up some doubtful question, or gives us some new information, or leads to further inquiry; for example, an entry in some churchwarden's accounts of a remote Cornish parish tells us of an edition of Merbeck's Common Prayer Book Noted, of which no copy has yet been found, and one year earlier than the only edition now extant.

The book we are writing of is unique, and, as we have said, until now its very existence was unknown. It is a thin quarto, and, although perfect, shows, in more places than one, the signs of having been in use for some time and constantly: so much so, that the corners of a few leaves will require very careful mending. Curiously enough, the fact of this injury through use, however to be regretted on account of appearance, adds very much not only to the interest, but to the intrinsic value and importance of the volume. It shows not merely that the book was intended for use, but was actually used.

The title is 'The Psalter, or Psalmes of David, corrected and pointed, as thei shalbe song in Churches after the Translation of the Great Bible. ¶ Hereunto is added, diverse thynges as maie appere on the next side, where is expressed the contents of this booke. A<sup>o</sup> Domini, MDXLIX. Mense Augustij.' This title is in black and red, within Grafton's usual border.

The first sheet has the signature +, with eight leaves, containing the title and a calendar. Then come A to S in eights, and T with six leaves. On the recto of the last leaf is the "Privilege," not to Grafton and Whitchurch, as in the Prymers of 1545, but to Grafton only. Upon the reverse is the colophon, "Imprinted by Richard Grafton, printer to the Kynges maiestie, mense Augustij, 1549. Cum privilegio ad imprimendum (sic, with no mark of contraction) solum."

The Psalter itself is the usual Psalter, "after the translation of the Great Bible," so often reprinted by Grafton and Whitchurch during the reign of Edward the Sixth, and attached in later years to Common Prayer Books.

The first part, preceding the psalter, contains, 1. The order how the psalter should be read; 2. The table for the order; 3. The kalendar; 4. The order for matins and evensong; 5. The litany and suffrages; and 6, that which constitutes the value and interest of the book, "All that apperteigne to the clerkes to saie or syng, at the ministracion of the communion, and when there is no communion. At Matrimonie. The Visitation of the sick. At Buriall of the dedde. At the Purificacion of women. And the first daie of Lent."

It is unnecessary to say more than that the order for matins and evensong follows the editions of 1549, by Whitchurch and Grafton: and not the editions by Oswen, of that year. We may remark, however, that the Oswen editions do not give the canticles in full; a peculiarity which we believe no writer on the early history of the Common Prayer Book has yet noticed.

But the peculiar character and importance of the book which is now before us is shown in the sixth division. Nothing is printed which the priest or minister has to say, except the beginnings of the prayers, &c., but the whole of what is to be said by the clerk or clerks. Thus, all the "Offer-

torie" is given. The Prefaces end with "Clerke, Holy, holy, holy, &c.: Glory to thee in the highest," throwing some light upon a doubtful rubric in the 1549 Common Prayer Book.

All the proper collects and the long rubrics at the end of "the Communion" are omitted.

The contemporary editions of the 1549 Book make no mention of a "clerk" in the offices for public and private baptism: these, therefore, are omitted. So also is "Confirmation," whence perhaps it may be argued that the two or three responses ordered as to be said by the curate, or chaplain; just as we ought, possibly, to interpret the word "minister" in this office to mean the Bishop.

It must be remarked, however, that whilst the office of Confirmation is omitted in the list of contents, a short rubric at C.j. includes it. It certainly is not in this copy; and the only place where it could have come is the last leaf of D, which is unhappily missing. There, however, it would be out of place; and the lost leaf was most probably blank.

At "Matrimonie" all is omitted, until both the minister and the parties to be married have gone "into the quier," according to the rubric of the 1549 Book; and the office begins simply, "The Clerke," leaving no option to the priest alone, "shall saie or syng with the priest, this Psalme, Blessed are al thei, &c. &c."

Unless we are mistaken, the 1549 Book does not make mention of any clerk as necessary to be present at the Visitation of the sick. But this order—and we must remember that it is contemporary—seems to suppose his attendance to be necessary. The anthem, "Remember not, &c." and the last anthem, "O Savior of the worlde, &c.," are to be said by the clerk; but the psalm at the end, "How long wilt thou forget me," is left doubtful, having only the commencement of the first verse.

At "the Communion of the sick," the clerk is ordered to say the verses, "O praise the Lorde, &c.," and also to read the epistle. The three long rubrics after "Lift up your hearts, &c. unto the end of the Canon" are omitted, and the rest of the office is continued as in the 1549 Prayer Book.

"At the Buriall of the dedde," the order begins, "Priest or clerke shall saie or syng" the three anthems, "I am the resurrection, &c.," &c. So, also, at the grave, "The priest or clerke shall syng, Man that is borne of a woman, &c." The priest must cast the earth, but priest or clerke "shall saie or syng, I heard a voyce from heaven, &c." The 1549 Book seems to direct that the priest shall say the three psalms, "I am well pleased," &c.; but this order directs either the "priest or clerke"; and so also as to the lesson which follows, "Christ is risen from the dead, &c."

"At the Communion when there is a Buriall" it is directed that the clerk shall say the Introit, and read the epistle.

"At the Purificacion" the order follows the 1549 Book.

"The first daie of Lent" begins,—"After the curses ended, the clerke with the priest shall saie this psalme: Haue mercie upon me, &c., &c." And "the clerke or minister" is directed to "saie or syng" the last anthem.

We think that there can be no question whatever that this order for the use of clerks in country parishes was put forth together with the Book of 1549, under the sanction of authority. Very probably further inquiry, now that the existence of such an order is known, will tell us much of which, at present, we must own our ignorance. The copy which has been secured for the British Museum bears (as we have already said) marks of considerable usage, not only in the matins and evensong, but in some of the occasional offices. On the last leaf is a "privilege" for Grafton only to print "this psalter."

We have only to add that the Litany has no invocation of the Virgin or saints, but has the petition "from the tyranny of the Bishop of Rome, &c." Not only the form itself but the placing of the Litany in the early Prayer Books varies much.

In most of the editions of the 1549 Book it follows the Communion Service, with a continuation of the signatures of the different sheets: in others, it is placed there, but with a new signature. In one, again, Grafton's of March, 1549, it is put at the end of the book, with a new signature, but continuing the foliation. In Oswen's quarto, the Litany is omitted in the list of contents, but is placed, with proper signatures, after "The Communion." We believe that, as a rule, when new signatures are given the Litany is omitted in the list of contents. In the library of the British Museum are several English litanies of the time of Edward the Sixth, of Queen Mary, and of the beginning of Elizabeth's reign, which have important variations. These have not yet received the attention which they deserve; and we regret that our space is too limited to do more now than mention the fact.

A careful reprint of this book, well edited, with especial references to its variations from the different editions of the first Common Prayer Book, will be a welcome aid towards the history of the public services of the Establishment.

## 'A BOOK OF THE PLAY.'

69, Gloucester Crescent, Regent's Park.

YOUR critic has dealt so courteously with my 'Book of the Play' and with certain inaccuracies it undoubtedly contains that it is with some reluctance I venture to correct any of his corrections. He writes,—"The Drury Lane season of 1794-5 did not open with 'Macbeth,' but with 'The Wonder,' so that the incident told by Mr. Cook must have its date corrected." By no means. Drury Lane Theatre, the new house built by Holland, and destroyed by fire in 1809, was first opened on March 12, 1794, with sacred music; the first dramatic performance was on the following 21st of April, when 'Macbeth' was presented, and there occurred the incident I have related. Closing in July, the theatre reopened in September with 'The Wonder.' See Geneste, Vol. vii. p. 149, and also Oulton, Vol. ii. p. 139.

The critic continues,—"He is right in putting the date of Victor's alteration of 'The Two Gentlemen of Verona' in the year 1762, but it is inaccurate to say, 'On the following night Mr. Mallet's tragedy of 'Elvira' was played for the first time.' 'Elvira' was first played in January, 1763." Just so. But it is clearly shown in my text that "on the following night" refers to the sixth performance of Victor's alteration, which took place in January, 1763. I have, indeed, adhered closely to the detailed account of the Fitzpatrick riot contained in Davies's 'Life of Garrick.' I may state, however, that Davies and Geneste do not agree as to their dates. According to the last-named authority, 'Elvira' was first played on the 19th of January, 1763; Victor's sixth night was on the 25th; and the riot which then commenced was continued on the 26th, when 'Elvira' was repeated—for the third time presumably—for the author's benefit.

I was mistaken, of course, in ascribing to Colman the prologue to the 'School for Scandal'; he provided the epilogue only. Sheridan's prologue to Savage's 'Sir Thomas Overbury' I distinctly stated was supplied on the occasion of the revival of the tragedy, some thirty-five years after the death of its author. The critic seems to impute to me ignorance of this fact.

DURTON COOK.

\* \* 1. The Drury Lane season of 1794-5 began with 'The Wonder,' in September. When the company acted 'Macbeth,' at the opening of the new theatre in April, 1794, that may be taken as the latter portion of the season 1793-4, when the Drury Lane actors were kept together at the Haymarket from September 19, 1793, to March 31, 1794.

2. Mr. Cook gives the six nights of Victor's adaptation of 'The Two Gentlemen of Verona,' under one date, "In the year 1762." In the succeeding paragraph, he says, "On the following night, Mr. Mallet's tragedy of 'Elvira' was played for the first time," but he omits the year, which was 1763.

3. Mr. Cook was in error when he "distinctly stated" that Sheridan supplied the prologue "on the occasion of the revival" of Savage's 'Sir Thomas Overbury,' for it was so little of a "revival," and was so much altered, that it was actually announced as "Never acted."

#### THE HAMATH INSCRIPTIONS.

Esher, Surrey, October, 1876.

THE discovery of the site of the Hittite Capital Carhemish, followed by the much-lamented death of our hero-martyr George Smith, has again drawn attention to the alphabet and literature of a people who did more for the world than the world yet knows of. Mr. Sayce, in his paper 'On the Hamath Inscriptions,' proves that the Greeks got their alphabet from these Arameans, and not from the Phœnicians; and this alone is a suggestive increment to our knowledge. Some, indeed, have jumped so far already as to proclaim that Etruria was Hittite, and, at any rate, I can go so far on the way with them as to agree that the name of Rome was very probably the Aramean Rom-a, viz., "the height," with the emphatic Aleph. It is hoped, and even, I believe, expected, that several copies of Hamathite inscriptions are now on their way to England, and, if so, the results which I have quite recently attained will very soon be tested.

The method which I have taken in my decipherments was to pick out, by long and careful comparisons, the letters which appeared to be formatives, and the words which appeared to be nouns or verbs. By this means, in the course of time, I got several Aramean forms, such as "di," of; "tek," this; the plural "in," the emphatic Aleph, and several suffixes. I then got several words, such as "ganzuk," a treasury, and "ganzuk-a," the treasury; "Kodesh pesach-in," holy feasts, in one place, and "Kodesh-in zuzina," our glittering vessels, in another. This soon led me to about thirty out of the fifty-six letters on our existing inscriptions.

The three small stones belong to a different dynasty from the large one. The three kings on the small stones are Gadihi-el, Salidi-jab, and a third, which contains apparently an ideograph coupled with the name jahve. Each of these stones relates to the founding a chantry or musical services to the Baalim of the respective regal domiciles. I cannot wholly read the kings' names on the large stone, their types being very different from those just mentioned. The inscriptions on the large side of this large stone relate to altars and sacrifices: a part of them seem to have been purposely erased. On the small side of this stone, I trace the memorial of one who destroyed fanees rather than erected them. His or her legend reads as follows:—

"This is — of —, who abounded in these chastisements, which broke up our glittering vessels, which drained off this water of — when there happened . . ."

Two or three hundred miles from Hamath we have Mr. Davies's rock inscription, and I read the words behind the smaller figure, "Shapal Icabod . . ." Ichabod boweth down . . .

DUNBAR ISIDORE HEATH.

#### NOTES FROM PARIS.

Paris, October 24, 1876.

THE Channel is not so wide as to have prevented you from hearing of the hue and cry, which has been kept up for nearly two months, against Erkmann-Chatrian. Three or four parties are, heart and soul, engaged in it together, as in the *battues* organized by our *lieutenants de l'ouvèrie*, in which join at haphazard watch-dogs, sheep-dogs, ratters, and simple pugs. The object has been to form a cabal against a comedy accepted and put in rehearsal at the Théâtre Français, 'L'Ami Fritz,' an excellent work, touching, honest, irreproachable in every respect; but, on account of its authors' names, abused by the Bonapartists and their allies of the hour. Nothing is more hateful than an outbreak of violence and fierceness on the part of a

stupid multitude, and directed against an innocent masterpiece. I hope, I am sure, that the respectable people who reason may not be outnumbered by the rascals who hoot. But while waiting for the event, it will be well if I make you acquainted with the prey that the pack of the old parties seeks to devour.

It is not to-day for the first time, I know, that the person and character of Erkmann-Chatrian arouse the interest of the most cultivated of your countrymen. In 1867, a philosopher of the eighteenth century who, through some lucky caprice of fate, has strayed into the nineteenth, Lord Houghton, formed the pleasant idea of getting together at the Club of the Exhibition some twenty Englishmen and Frenchmen most ingeniously assorted. I had the honour to be present, and I remember that, at the end of an excellent breakfast, two or three Englishmen induced me to talk of Erkmann-Chatrian. I said nothing but good of them, because there was nothing else to say, and presently, carried away by my subject, I began to repeat one of the most picturesque pages in their books. I was applauded, and I began to laugh, and said, "Ne vous y trompez pas, messieurs; ma prétendue citation n'est qu'un pastiche improvisé. Rien n'est plus simple ni plus facile que d'imiter la manière d'Erkmann-Chatrian. Cette emphase rustique, cette association des détails de la vie la plus vulgaire et des sentiments les plus élevés de l'âme humaine constitue un procédé littéraire à la portée de tous, mais dans les œuvres d'Erkmann-Chatrian il y a un génie qui plane là dessus, et ce génie n'est pas à mon service, malheureusement."

The singular personage, whom the world knows under the name of Erkmann-Chatrian, is composed of two men, robust, sound in body, and vigorous in mind. They are, neither of them, Alsacians, although they have together created an Alsatian literature.

Émile Erkmann was born four and fifty years ago, in the little Lorraine town of Phalsbourg. To have an exact idea of what Phalsbourg was ten years back, picture to yourself a statue of Marshal Comte de Lobau, round the statue a place planted with old trees, round the place a row of very modest houses, round the houses a cluster of barracks and casemated magazines, round the barracks a rampart, round the rampart ditches, and round the ditches a plain high, bare, and dry. An old legend asserts that every house in Phalsbourg has produced, on an average, a sixth of a general, a colonel, two majors, ten captains, and lieutenants in proportion. In short, it is a veritable cradle of soldiers, the look of which was dear to my old *chauvinisme*, and which I never saw without pleasure; I lived a long time near it. The little warlike town which the Germans dismantled in 1872 is five English miles from Schlittenbach, that dear house where four of the six children that I have the happiness to possess were born. Everything at Phalsbourg is military, and I once was acquainted with a lawyer, a simple *notaire*, who knew the *Annuaire* by heart, and could name all the colonels of all the regiments in France, and tell their dépôts, and where the regiments were stationed. Such was the singular atmosphere, one may almost call it absolutely unique, in which Émile Erkmann was born. His father, a small bookseller, who combined the selling of a few groceries with his book-selling, was neither rich nor poor. He sent his son to the college, and made him study law.

Chatrian, like Erkmann, is a native of Lorraine, but like him, and like me, alas! he is a native of the annexed portion. His native village is called Soldatenthal, the valley of the soldier, because it was founded, if the legend is to be trusted, by a Swedish soldier settled in France after the Thirty Years' War. The collaborator of Erkmann is a *gentilhomme*, by the same title as MM. Granier de Cassagnac, father and son. He is descended from a family of glass-blowers, and himself blew glass in his youth. But that trade not being to his liking, he preferred to re-enter, as *maître d'études*, the little college of Phalsbourg,

where he had been educated, and there formed his friendship with Erkmann.

Their beginnings in literature were far from successful. In 1848 they started at Strasbourg a republican journal called the *Patriote du Rhin*; and they brought out at the Strasbourg Theatre a grand drama, 'L'Alsace en 1814,' but at the second performance the piece was prohibited by the censorship, and the journal died for want of subscribers. They came to Paris and knocked, without success, at the doors of the publishers. Their first novel, 'Les Brigands des Vosges,' appeared in the *Journal des Faits* of the Abbé Migne, but it was not paid for; and the two friends might have died of starvation had not the one had some little means of his own, and the other a humble occupation. Chatrian earned 1,500 francs in the office of the *Chemin de Fer de l'Est*. As far as I can remember, the first book of theirs that I read was a fantastic tale translated from Erkmann by Chatrian. Some periodicals more or less read, *L'Artiste*, *La Revue de Paris*, *Le Constitutionnel*, opened their columns to them, not without difficulty, and for five or six years they found it much more difficult to get a single novel published than to write two.

Now they are almost rich. The journals compete for the privilege of printing their stories, and Hetzel, an excellent and honest publisher, sells them by the hundred thousand. However, Chatrian has never left the railway, and has risen to a very honourable post. He is *caissier des titres*, and his salary must be some ten or twelve thousand francs a year. He is married, and has three children. He has a pretty house at Raincy in the *banlieue*, and he possesses great influence in his neighbourhood. It was to him that the brave Colonel Langlois owed his success at the elections of last February.

Erkmann, who is not married, is an exile, without near relations. He had a grand-niece at Strasbourg, who has married a German. Broken down by this sorrow, he wandered for a long time on the borders of our dear native land, the door of which is shut to him as to so many others. Before the war he had settled in the pretty valley of the Zinsel, to live after the fashion of the *Ami Fritz*. He is the best liver in the world; he adores the good wine of Alsace, sauerkraut, ham, the crayfish of the Zorn, the beer of Strasbourg, and he gladly loses himself in the clouds that rise from his pipe. What he loves, perhaps, still better, is shooting in the woods, long expeditions in the mountains, and discussions without end with a small group of friends. A most worthy man, in truth, this Erkmann, and a droll fellow, too. He had decayed teeth, which gave him pain from time to time. So he had them all taken out at one sitting, and now, with a set of gums, as fresh and rosy as an infant of six months old, he munches the most solid of food and the softest of crusts. With his cheeks a little hollow, his fat chin, his long moustaches, and his bourgeois country dress, he looks like a colonel on half pay. After having long wandered like a tormented spirit near the lost paradise of Alsace-Lorraine, he has settled in the neighbourhood of Saint Dié, in the Vosges, with worthy friends who are connexions of his. I went to see him there two years ago, and mechanically, in spite of ourselves, across the mountain paths we penetrated into Alsace.

I learned on this occasion the secret of his joint work with the good Chatrian. The two friends see one another very rarely, whether at Paris or in the Vosges. When they do meet, they elaborate together the scheme of a work. Then Erkmann writes it, Chatrian corrects it, and sometimes puts it into the fire. I can quote, as an example, a certain story conceived in an anti-clerical spirit, and intended for the *XIX<sup>me</sup> Siècle*. Erkmann is at this moment writing it for the third time. We have few writers so conscientious, and I do not suppose that you have many. We have none more sincere, more upright, more humane, more zealous in defending the true against the untrue, right against might. We have no better patriots, if patriotism consists in denounc-



ing the follies of ambition, decriing false glory, not seeking a quarrel with any one, but wishing that a people unjustly invaded should defend itself to the last. Such is the meaning and morality of all these national tales which the authors of our ruin denounce to the public with signal hypocrisy.

EDMOND ABOUT.

#### EASTERN PERSIA.

October 21, 1876.

THE *animus* evinced in the notice of 'Eastern Persia,' which occupies a prominent place in your issue of the 7th inst., does of itself, in the opinion of some very competent to judge, obviate the necessity of reply on the part of those responsible for the publication. But many readers may mistake the meaning of silence, and I think it right to avail myself of your permission to say something in bar of your reviewer's condemnation of my work, alike political and literary, in connexion with the recent Persian boundary commissions. The question which stands in the forefront of his attack is that touching the expense incurred on the two Commissions. On this I have but to say that, personally, I should desire nothing better than strict cross-examination as to my own responsibilities, whether as respects design or execution. I have myself been for years in the habit of travelling in Persia and neighbouring countries without a companion, and without an aid for either English or Persian correspondence. The appointment of a "private secretary" to these missions was at least made under no suggestion of mine. By far the greater part of the disappointments and changes of programme which your reviewer deems so ridiculous were merely the incidents and accidents which are especially characteristic of diplomacy of this nature in countries like Persia. To explain them now, one by one, would be merely to repeat what has already been detailed in the work itself. I will, therefore, be as brief as possible.

First, as regards the proceedings on the Perso-Baluch frontier. It is quite true that I was not successful in bringing about a regular meeting of the Boundary Commissioners, nor was there any detailed survey accomplished; but we made the most of the means at our disposal. And the chief actor in the "first farce" has had not only the satisfaction of receiving the marked commendation of the Indian Government during the progress of his work, culminating in a public acknowledgment of his services, many months later, in the Calcutta Government Gazette, couched in the most flattering terms, but the higher reward of assurance (recently communicated by Col. Ross, Resident at Bushahr, who has the fullest opportunities of knowledge) that the moral and political result of these "ridiculous proceedings" (as your reviewer terms them) has already made itself felt and generally recognized on the spot, in the substitution of a settled frontier for what had before been a scene of disturbance and terror.

Your reviewer sneers at Capt. Lovett's hasty reconnaissance in Makrán. Hasty they were; but I am content to refer to the confirmation of their great value officially expressed by Major St. John, R.E., in revising the work of his predecessor. Had I space at disposal, I could make the requisite quotations.

As to the Sistan arbitration, I have nothing to add to the account published, beyond the assertion that I executed orders to the best of my ability, and to the expressed satisfaction of the Government of India; that the journey through the province of Káiyán constituted, in my opinion, a good bit of novel exploration; and that, in passing through Sistan, I hardly needed to be told by your reviewer that it had a past history and local associations of interest, as your readers may judge for themselves by reference to my former writings, and notably to the papers in the Appendix of the volume under notice.

A few words now on what I venture to consider more legitimate criticism. Major St. John has very great Persian experience, and knows much practically of the localities on which he writes. He may

not have sifted the origin of the name "Bendameer," but there was no call for him to do so. What he wished to note was the name by which the stream celebrated in 'Lalla Rookh' had found a place in English literature. There certainly was a city in the early middle ages described under the name of "Jiruft" by the old geographers (identified by Col. Yule with Marco Polo's *Camad*), but certainly there is none now; and it appears doubtful whether the name given to it was not, in truth, that of the territory proper, as in the case of Karmán. The reference to p. 234 for a contradiction of Major St. John's statement is simply illusive. As to "Imamzádah," it is used in Persia elliptically for the tomb of such a personage, as the terms "Pir" and "Wali," in various Muhammadan countries, are used absolutely in the same way, to signify the "Pir's" or "Wali's" tomb. But, were it otherwise, I had myself explained the apparent discrepancy in the Prefatory Notice.

Though each writer in the volumes is individually responsible for his own share of the work, I regret that the employment of my time in other matters, and the irregular manner in which much of this MS. reached me, facilitated the insertion of a passage here and there which Major Smith might, on after consideration, have willingly seen excised from his narrative. Moreover, had he been present, he might have explained away some of the objections raised. I have not the original MS. available to investigate the more likely misprints, having long since returned the papers to the India Office. But I see nothing absurd in pointing out an open road for Persian or any other troops towards India; and I am not convinced that Taimur was commonly called "Gurgáni." The meaning of the real title, "Gurgán," has been variously interpreted; but there is excellent authority for believing it to be the Mongol equivalent of a Chinese title applied to Taimur as having married into the family of "the great Khan."

But the censor's merriment arrives at a climax when he notes Major Euan Smith's mention of the presentation to the Governor of Karmán of a translation of Malcolm's 'History of Persia.' "Can any one in his senses," he says, "conceive such a thing?" Permit me to tell the story as briefly as I can:—

On my first visit to Karmán, in 1866, not then "a General with all his staff," I was most hospitably received by the late governor, Muhammad Isma'il Khan, an intelligent Persian of the old school. On parting from him I asked if there was nothing in Bombay which he would allow me to send him in remembrance of his friendly aid? He declined any present in the ordinary acceptance of the term, but expressed a wish for one thing only. His father had been Sir John Malcolm's *Mikmandar*, and he had, as a boy, sat on Sir John's knee. He had heard that the distinguished Englishman had written a History of Persia. Could he have a translation, that he might see what the writer had recorded? I promised to carry out his wishes, if practicable, and Sir Bartle Frere readily directed a translation to be made. The old man did not live to receive his book; but I know that it has been appreciated by the son, the present Governor of Karmán, who was especially struck by the attention shown to the fulfilment of his father's wishes. The large and handsome Persian Karmán carpet, now hanging in the India Museum, is, I understand, the one he sent to me in acknowledgment of the circumstance, and which I had packed and forwarded to the India Office in London. In making this translation it was not so much a collection of historical facts or legends that was intended as an illustration of the method with which they were arranged by a sensible English officer, and of the good sense, and Christian and statesman-like opinions interspersed throughout the record.

One word, in conclusion, on my own asserted shortcomings. My friends would not think the worse of me for inadvertence in writing "*Ashkâci*" for *Ashkâni*; and perhaps "*Khalif*" for *Khalaf*

might not be found very serious; "Muhammad" is—and the original MSS. in English and French will bear me out—in both cases a printer's error for "Mahmūd"; and "Alp Arslán, Malik Shah, and the Saljukis" does not seem to me to convey a different meaning to that implied in "Trollope, Black, and the novelists." If I am doubted, let my critic extract a little more of the passage, as follows, and mark the effect of the word now italicised: "After the Ghaznavi dynasty. . . Alp Arslán, Malik Shah, and the Saljukis, became masters of Khurasan, their first leader, Toghrul, having," &c.

About the dynasties "evidently unknown" to me, I have somewhat to show as well as say in evidence on my own behalf, if required; and as to want of historical order or method, I may explain that a mere allusion to ancient times is all that will be understood by any impartial reader to have been implied in the preamble to the Sistan Arbitration. "Karmán" (ancient Carmania) is, I maintain, the true orthography, and approaches closely to common local pronunciation. "Mukrán" I utterly reject, being as pedantic as "Tihrán," and less intelligible. F. J. GOLDSMID.

\* \* The "*animus*" assumed by Sir Frederic Goldsmid is purely imaginary. No one supposes that he had the control of the expenditure, and what was said on the subject and on the "diplomatic disappointments" was founded on the book. A reviewer is not behind the scenes, and criticizes the printed volumes before him. Still we are glad to find that the results of the Missions have turned out so well, since Sir F. J. Goldsmid, himself (p. xi), was doubtful on the subject. The quotations we made will enable the public to judge whether or not the "proceedings" referred to, such as sending Missions without clear instructions, and before the consent of the parties chiefly concerned in the object of those Missions was obtained, did not savour of the ridiculous rather than of the sublime. The geographical discoveries in the province of Káiyán (in the book itself, p. xxxvii, and other places it is Káin), not being contained in 'Eastern Persia,' could not be noticed.

It is all very well now to say that there "was a city called Jiruft," and quote "Marco Polo" and "identifications" purely theoretical; but in 'Eastern Persia' it is asserted that Dean Vincent was altogether wrong in supposing "Jiruft" a town. We have seen with our own eyes many *Imám-zádahs* as well as *Pir-zádahs* walking about, but never saw a tomb perform that feat; such prodigies must have been seen when mosques existed of the epoch of Naushirwán. Perhaps, after the same fashion, *Sháh-zádah* means, "elliptically," a *Sháh's* tomb, and *Amir-zádah* an *Amir's* tomb?

We know very well the meaning of the Turki word *Gurgán*, and also *Gurgáni*, whatever "has been variously interpreted," and we are convinced that *Amir Timur* was commonly styled *Gurgáni*, that this title is on his coins, which see, and that he did not live 800 years ago. In the volumes reviewed, however, the words are "*Taimur Shah Ghárikani*," for which where is there authority?

The little episode on the translation of the "distinguished English officer's history" should have been inserted as a note to the volume. A good deal would depend on whether the distinguished Scotchman's work was translated by a Brahman Persian interpreter, an European, or a Persian.

Sir F. J. Goldsmid has not yet discovered that there was no "Ghaznavi" named *Madad*. The book has "Muhammad of Ghazni," and not *Mahmūd*; "*Ashkâri*," and not *Ashkâni*; and as to "Alp Arslán, Malik Sháh, and the Saljukis became masters of Khurasan," &c.; we are content to leave that to readers of English. We are perfectly willing to accept Sir Frederic's explanations, but we had to form a judgment from the volumes before us.

If Sir F. J. Goldsmid will look into a volume



called 'Burbān-i-Kāfi,' written by a native of Tabriz, he will find there that the pronunciation which he "utterly rejects" is *Mukrān*. Moreover "the *Mukrānāt*," in the plural form, may be found in histories. In the same way *Kirmān* is written "*ba kasr*," which is short *i*, not short *a*. Is *Khūrasān* and *Mūlla* correct, or *Khurāsān* and *Mullā*, in the original Persian?

#### Literary Gossip.

MR. WILLIAM BLACK is now on his way home after having paid a flying visit to the United States, in quest of local colour for a new novel. His personal experiences of life in the Territory of Idaho have been of a kind very different from those of the ordinary tourist in the United States, while far better fitted for supplying the novelist with useful hints. The first instalment of his next novel will appear at the beginning of the year.

THE interest now felt in the Eastern Question will make many glad to hear of a new and revised edition of Mr. Kinglake's '*History of the Invasion of the Crimea*,' which Messrs. Blackwood will presently commence publishing in monthly volumes. The five volumes of the original work will be comprised in six crown octavos, uniform with the popular editions of Froude and Macaulay.

THE first impression of the second volume of Mr. Theodore Martin's '*Life of the Prince Consort*' was exhausted by orders from the booksellers before it was out of the printers' hands. A reprint has just been issued.

THE Society for Promoting Christian Knowledge has in the press four volumes of the series, "*Non-Christian Religious Systems*." These are, we learn, '*Hinduism*,' by Prof. Monier Williams; '*Islam and its Founder*,' by the Principal of Martinière College, Lucknow; '*Buddhism*,' by Mr. T. W. Rhys Davids; and '*The Religious Belief of Africa*,' by Rev. H. Rowley.

THE MS. of the work on '*Babylonia*,' which the late Mr. George Smith was preparing for the Society for Promoting Christian Knowledge, has been left in a complete state, and is now in the printer's hands. Mr. Sayce has undertaken to see the work through the press. Two other volumes of the series, "*Ancient History from the Monuments*," viz., '*Sinai*,' by Major Palmer, and '*The Greek Cities and Islands of Asia Minor*,' by Mr. W. S. W. Vaux, are also in the hands of the printer. Canon Rawlinson is to contribute a volume, on '*St. Paul at Damascus and in Arabia*,' to the series "*The Great Centres visited by St. Paul*," which is in course of preparation by the Society.

THE second series of '*Fac-similes of Ancient Charters*,' in the British Museum, edited by Mr. Bond under the direction of the Trustees, is just about to be issued. It contains a number of specimens of Charters of the Saxon Period, and is one of the most important publications connected with English palaeography and history. The plates have been printed by the permanent process of the Autotype Company, and are in each case accompanied with verbatim transcripts in letter-press.

*Macmillan's Magazine* for November will contain an article on the Eastern Question, from an Eastern Christian's point of view, which comes from a gentleman of high official position in Servia.

A NEW book is in preparation, to be pub-

lished at an early date, entitled '*Memorials of St. Ann's Church, Manchester, in the Last Century—An Attempt to rectify some popular Errors*.' A brief history of church-building and Sunday-school work in Manchester will be included. The author is Mr. Charles Wareing Bardsley, M.A.; and the publisher, Mr. Thomas Roworth, of Manchester.

A HANDBOOK to the Public Libraries of Manchester and Salford, by Mr. W. E. A. Axon, is in preparation. It will contain a portrait of Humphrey Chetham, and fac-similes of MSS. and rare books executed in photo-lithography, as well as an index consisting of more than 2,000 references to the authors and subjects named in the text. Messrs. Abel Heywood & Son will be the publishers.

THE friends of Mr. William J. Thoms will be glad to hear that the cataract which has lately impeded his literary activity has been successfully removed by Mr. Power, of St. Bartholomew's.

WE regret to learn that that learned Dantophilist, Dr. Barlow, is seriously ill. While on his travels he was attacked with symptoms of heart disease at Vienna. He, therefore, left for the purpose of returning to England. He has not, however, been able to get beyond Salzburg.

A CORRESPONDENT writes:—

"A fresh portrait of Shakspeare, belonging to Mr. H. D. Clark, is now on exhibition at the Museum Fine-Art Gallery, Great Russell Buildings, Great Russell Street. It is on panel, and is a genuine but very coarsely painted picture of near two hundred years old. It has Milton's lines on Shakspeare at its foot, and is evidently by a man who knew both the Chandos or Burbage portrait, and the Droeshout engraving and the bust. The Chandos portrait has been taken as the original, for general look, colour of hair and eyes, but its face has been lengthened so as to bring it somewhat nearer to that of the engraving and bust. The picture was probably painted for some club or admirer of Shakspeare, by some very rough sign-painting artist, and may have hung over a chimney. It was covered with smoke-soot when bought by Mr. Clark for a few shillings."

MR. RIDGWAY has in the press a '*Hand-book of Maritime Rights, and the Declaration of Paris Considered*,' by Mr. H. Munro Butler-Johnstone, M.P.

WE are glad to hear that the difficulties which stood in the way of Mr. Longfellow's using Mr. Tennyson's poems for his new book have been solved in the way we suggested, and that the desired permission has been accorded to Mr. Longfellow.

THE printed catalogue of the Oriental manuscripts left by Prof. Haug has reached us from Munich. It consists of two divisions: the former comprising Zend, Pehlvi, Pazend, and Persian; the latter containing Sanskrit MSS. As Dr. Haug, during his six years' residence in India, enjoyed exceptional facilities for picking up rare MSS., and made the best of his opportunities, one would naturally look in the catalogue for something beyond what is to be found in the ordinary amateur collections which are from time to time brought home from the East. But no one, perhaps, has been prepared for such a unique assemblage of valuable MSS. as the one now offered for sale. Those comprised in the first division, thirty-four in number, match both in rarity and excellence the MSS. brought to France by Anquetil

du Perron, and to Denmark by Prof. Rask. The Sanskrit MSS., 304 numbers, are almost exclusively Vedic. The literature appertaining to Vedic ritual and to the Atharvaveda is especially well represented. Among other rarities, may be mentioned a fine copy of the *Bṛhaddevatā*, one of the *Rigveda-Aranyakas* with Sāyana's commentary, one of the *Vai-khānasa-Srautasūtra*, and one of 101 Upanishads. We learn from the notice prefixed to the catalogue, that, in obedience to Haug's wishes, the whole collection is, if possible, to be kept together, and that tenders from those desirous to become purchasers are invited by the end of the current year. It is to be hoped that, in spite of present unfavourable circumstances, steps may be taken to secure this priceless collection to this country.

WE are now able to announce that Capt. Burnaby's new work, entitled '*A Ride to Khiva*,' will be ready for publication by the 10th of next month. The delay in its issue has been caused by the length of time necessary for the preparation of the maps, which will furnish for the first time copies of the march-routes between the Russian frontier and Asia, compiled from the best Russian military authorities.

SOME time ago, it may be remembered, we mentioned that ten distinguished professors, who had been removed from their chairs in the University of Madrid for their liberal opinions, had formed the plan of a free University, the leading principles of which should be the inviolability of science and perfect liberty of teaching. This project has been well received both in Spain and out of it, and the subscriptions in aid amounted some few weeks ago to about 3,000*l*. The Government, after discussing at a Cabinet meeting the rules of the new institution, has given its promoters permission to open it when they please, and although S. Salmeron, who was one of the mainstays of the institution, has just had to leave Spain, it is hoped that the lectures may begin next month.

MR. WALTER D. STONE, of Walditch, has undertaken to edit for the New Shakspeare Society a Shakspeare Holinshed, which shall give from the '*Chronicle*' all the passages used by Shakspeare in all his historical plays, and also contrast the plots of the plays and the narratives of the '*Chronicle*.' In the few instances where Shakspeare, or Fletcher in '*Henry the Eighth*,' goes outside Holinshed's pages for his material, this will be given from Halle's '*Vnion*,' &c.

M. F. MULLER has published in the *Nederlandsche Spectator* an account of a collection of MS. copies of letters written to Descartes by Queen Christina of Sweden and Elizabeth, the daughter of James the First and wife of the Elector Palatine. They were found by M. Muller in the library of Baron van Pallandt, at Rozendaal. There are twenty-six letters of the Princess, answers to eleven of them are found in the first edition of Descartes's Letters, that of 1664, and two of the Queen's. M. Muller believes in their genuineness, and conjectures the copies were made by a Frenchman between 1655 and 1662. Where are the originals? There is something wrong, as M. Muller admits, about the second letter of Queen Christina. It is dated February 27 1654, and Descartes died February 11, 1650!

In the review of the 'Old Catholic Ritual' in last week's *Athenæum*, the name of the translator was wrongly given. He is the Rev. F. E. Warren, Fellow of St. John's College, Oxford.

## SCIENCE

## GEOGRAPHICAL NOTES.

THE DEPÔT established by Prof. Nordenfjöld on the Ice Fiord, Spitzbergen, has been plundered in the most shameful manner. A Norwegian whaler, who visited the spot this summer, reports that provisions, fishing-tackle, clothing, guns, ropes, sails, and even the planks, had disappeared. It is to be hoped that the perpetrators of this heartless theft will be discovered.

The Map of Palestine, preparing under the auspices of the Palestine Exploration Fund, is rapidly approaching completion. Twenty out of the twenty-six sheets forming the map have been drawn in outline, and several sheets are ready for the engraver. Some of the sheets will not be full, for the Americans have failed hitherto in the surveys they undertook. We hope the Council of the Palestine Exploration Fund will not allow its work to remain in this fragmentary condition, but will carry its surveys to the east of the Jordan.

News has been received of Col. Prshevalski's departure from Kulja, which place he left for Karashahr on the 22nd of August. The ruler of Jitishahr has promised to treat this Russian explorer hospitably whilst in his dominions, and Prshevalski hopes to be able to push as far south as Lob Nor in the course of October. He proposes to remain near that lake during the ensuing winter and spring, then to return with his collection to Kulja, and finally to make a push for Tibet direct.

M. G. N. Potanin, another Russian explorer, left Zaisan on the 1st of August, and arrived at Bulun Tolokhoi, on Lake Ulungur, after a journey of seventeen days. This town is occupied now by a sotnia of Cossacks. M. Potanin had been delayed very much on account of the impossibility of procuring camels, most of these animals being engaged in carrying corn to Guchen, in accordance with the arrangements made by Sosnovski with the Chinese authorities. M. Potanin proposes to proceed through the southern Altai to Kobdo.

The Verein für die Deutsche Nordpolarfahrt has again received letters from Dr. Finsch and Dr. Brehm. They give a description, says the *Augsburger Allgemeine Zeitung*, of the last and most difficult part of the journey from the Obe to the Sea of Kara. The writers have already reached Tobolsk on their way home. Their zoological and ethnological collections are said to be valuable.

Dr. Beccari, the Italian naturalist, in his last letter from New Guinea, revives the theory that the emanations from the shallow coral banks in those seas, where a vast surface of animal matter is exposed, during low tide, to the action of the sun and air, are specially deleterious to health. This view was, we think, first put forth in the 'Journal of the Indian Archipelago,' by Dr. R. Little, who attributed to this cause the prevalence of fever in some of the ports of Java. His views were disputed at the time by other writers, who showed, at all events, that, in the instances he quoted, the sickness was explicable by other causes. The question deserves fuller investigation, as bearing on the choice of new settlements throughout an extensive and important region.

## SOCIETIES.

**NUMISMATIC.**—Oct. 19.—J. Evans, Esq., President, in the chair.—Mr. J. H. Gibson was elected a Member.—Mr. T. Jones exhibited a collection of coins of Tarentum, Thurium, Syracuse, &c.—Dr. A. Smith exhibited a medal of the son of Napoleon I., executed by the late Mr. Leonard Wyon, at the age of sixteen.—Mr. G. H. Vize, in illustration of

Prince Ghica's article, in the last number of the *Numismatic Chronicle*, laid upon the table the original dies used for striking the silver medal of Michael V., surnamed 'the brave' Prince of Wallachia, 1593-1601. This rare medal is engraved in the *Numismatische Zeitschrift* of Vienna, vol. iv., pl. iii. fig. 8. Only two specimens are known, one of which is in the Vienna Museum, the other in the cabinet of M. Demetrius Sturdza, of Bucharest.—Mr. P. Gardner read a paper 'On the Coins of the Cities on the West Coast of the Euxine, Tomi, Odessus, and Anchialus, &c.' Mr. Gardner proved that these cities formed a monetary league among themselves, on the basis of an As weighing about forty grains, during the period between the reigns of Marcus Aurelius and Philippus.—Papers were also communicated by Dr. A. Smith, 'On the Irish Coins of Henry the Eighth,' and by Mr. R. W. C. Patrick, the latter entitled 'Contributions towards a Medallist History of Scotland.'

## MEETINGS FOR THE ENSUING WEEK.

- WED. Microscopical, &c.—'New Refractometer for Measuring the Refractive Index of Thin Plates of Glass, &c.' Dr. Roydon Pigott; 'Experiments with Sterile Putrescible Fluids exposed alternately to an Optically Pure Atmosphere and to one charged with known Organic Germs,' Rev. W. H. Dallinger.
- THURS. Linnean, 8.—'Classification and Relationship of the Monocotyledons,' Mr. G. Bentham; 'On some Irish Sticklebacks (Gasterosteus),' Dr. F. Day; 'Flora of Marion Island,' Mr. H. N. Moseley; 'Respiratory Function of the Carnivorous Water Beetles, Dytiscidae,' Mr. D. Sharpe.
- Chemical, 8.—'New Compounds of Potassium,' Mr. S. Lupton; 'Burnt Compounds, Part III.,' Mr. M. M. Pattison Muir; 'Phospho- and Arseno- Cyanogen,' Mr. W. R. Hodgkinson; 'Secondary Oxidized Product formed during the Reduction of Stannic Chloride,' Messrs W. R. Hodgkinson and G. C. Matthews; 'Preliminary Notice on "Pigmentum Nigrum," the Black Colouring Matter contained in Hair and Feathers,' Messrs W. R. Hodgkinson and H. C. Sorby; 'On Barwood,' the late Dr. Anderson.
- FRI. Psychological, 8.—Inaugural Address, by the President.
- Philosophical, 8.—Reports by Mr. E. L. Brandreth and Mr. R. N. Cunt on the Results of the late Congress of Orientalists at St. Petersburg; 'Text-Criticism of the Anglo-Saxon Poets,' Mr. H. Sweet.

## Science Gossip.

AT the ensuing Annual Meeting of the London Mathematical Society the following changes will be recommended to be made in the constitution of the Council:—Lord Rayleigh to be President, in the place of Prof. H. J. S. Smith, who becomes Vice-President; Mr. C. W. Merrifield to be a Vice-President, in the place of Dr. Hirst, who becomes an Ordinary Member of the Council. Messrs. A. B. Kempe and J. J. Walker to be the new Members, in place of Dr. Sylvester (at present in America) and Mr. H. M. Taylor.

MESSRS. W. & R. CHAMBERS have in the press a work on Elementary Zoology, by Dr. Andrew Wilson, of the Edinburgh Medical School. The work will be adapted to the requirements of candidates for the Science and Art Examinations in Biology.

THE Department of Science and Art are about to publish immediately, through the medium of Messrs. Chapman & Hall, three scientific works descriptive of the collections in the Bethnal Green Branch Museum, devoted to Economic Entomology, the Uses of Animal Products, and the Food Collection. The titles of these works will, we believe, be 'Animal Products, their Preparation, Commerce, and Uses,' by Mr. P. L. Simmonds; 'Food, some Account of its Sources, Constituents, and Uses,' by Prof. Church; and 'Insects, their Economic Relations to Man,' by Mr. Andrew Murray.

THE Society for Promoting Christian Knowledge hopes shortly to publish a series of small manuals on the subjects called "specific" in the New Code of the Committee of the Privy Council on Education. The following are in hand: 'Physical Geography,' by the Rev. T. G. Bonney, Fellow of St. John's, Cambridge; 'Animal Physiology,' by Mr. Charles Yule, Fellow of Magdalen, Oxford; 'Mechanics,' by Mr. W. Garnett, Fellow of St. John's, Cambridge; 'Mathematics' and 'Algebra,' both by Mr. W. H. Hudson, late Fellow of St. John's; 'Domestic Economy,' by Miss Synnott.

THE Woolhope Club, which now holds an annual exhibition of apples and pears, has resolved to bring out a 'Herefordshire Pomona'; and a committee was named at Hereford on Wednesday

last to confer with the growers in the county, and to superintend the production of the work. Dr. Hogg was selected as the editor, and the committee comprises the names of the Rev. Prebendary Davies, Dr. Bull, Sir Herbert Croft, Mr. John Cranston (King's Acre), and others. The publication is expected to extend over five years.

M. CHARLES SAINTE-CLAIRE DEVILLE, the well-known geologist, died the other day, after very severe suffering arising from a bite by an enraged dog. He was a member of the Académie des Sciences, and the brother of the celebrated chemist. M. Charles Sainte-Claire Deville distinguished himself as a student of the École des Mines de Paris, and subsequently, between 1839 and 1843, made some scientific voyages, of which he published an account, under the title of 'Voyages aux Antilles et aux îles Ténériffe.' He occupied during many years, associated with M. Elie de Beaumont, the chair of Geology in the College of France. Amongst other works of Prof. Sainte-Claire Deville may be named 'Éruption du Stromboli' and 'Variations Périodiques de la Température.' Some years since he spent some time in Cornwall, studying with great care the tin and copper mines of that county.

THE Gresham Lectures for the ensuing term will commence, as usual, with those of the Rev. E. Ledger, F.R.A.S., the Professor of Astronomy, who will lecture on the evenings of October 30th and 31st and November 1st and 2nd, at 6 P.M., in Gresham College, Basinghall Street, 'On the Moon, its Form, Motions, Scenery, Uses, &c.' The lectures will be illustrated by means of the electric light.

## FINE ARTS

EXHIBITION OF CABINET PICTURES IN OIL, Dudley Gallery, Egyptian Hall, Piccadilly.—THE TENTH ANNUAL EXHIBITION is OPEN DAILY, from Ten till Five.—Admission, 1s.; catalogue, 6d. R. F. McNAUL, Secretary.

DORÉ'S TWO GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed, each 31 by 23 feet, with 'Dream of Pilate's Wife,' 'Christian Martyrs,' 'Night of the Crucifixion,' 'House of Calphurn,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

WINTER EXHIBITION OF CABINET PICTURES IN OIL, DUDLEY GALLERY.

THIS is not a good exhibition, nor does it contain pictures of an original and striking character. Most of them, however, are fairly agreeable, and the effect of the whole is pleasing; and the visitor would feel this more keenly if the works were displayed in any other than the most dismal gallery in London. It is surely time that an effort were made to secure better premises for the numerous and successful exhibitions which have thriven in spite of the dismal character of the place and its approaches. The Societies of Painters in Water Colours, the Royal Academy, and the National Gallery have, one after the other, been housed with more or less splendour, and even the Society of British Artists, whose exhibition is usually wonderful for its badness and dullness, have furnished up their quarters from time to time, but the "Dudley" is still the "Dolorous Gallery."

In criticizing such an exhibition, the simplest and the easiest plan for the reader and the writer is to take the noticeable works in the order of the Catalogue, and we may, therefore, begin by saying that Mr. A. Hill's *Andromeda* (No. 6) is a smooth rather than sound and searching study of the nude, evidently painted in artificial light, and an Academy study "worked up." In fact, though not without proofs of commendable care, it is yet devoid of design and inspiration, and has, in short, no right to exist.—A grim, dry, harsh, and poorly toned picture of formally arranged figures in an interior, by Mr. J. R. Dickinson, is styled *Rosendal Church, Norway* (11). The foreground is perfectly flat, and utterly devoid of artistic merit; but there are parts and elements which are richer in promise than performance.—A contrast to this is the "clever" and highly artistic production of Mr.



J. H. Dearle, *Haymaking* (12); a pretty landscape of wind-swept meadows in showery weather, with a girl at work: of this the best part is the sky.—Care and promises of the development of real artistic powers appear, in a humble way, in Miss M. Knight's *Hour of Rest* (21), an old room, with a figure in it; the shadows are a little dirty.—*St. Bride's Bay* (31), by Mr. W. F. Stocks, is a bright, but slightly artificial picture of the Pembrokeshire coast at high water.—We have seen works by Mr. A. Ditchfield of more brilliancy, purity, and clearness than *Pevensy Castle* (47).—To be acceptable to most men a landscape should express or suggest something besides the greater or less amount of labour bestowed on it. An example of success in this direction occurs in Mr. E. Waterlow's *Salt Marshes, Showery Weather* (57). In the foreground of this picture is a pool of slate-coloured water, and beyond it a flat of harsh and rank herbage, which, with shallow undulations, extends to where bulky rather than lofty hills arise in varied light and shade, their summits obscured by the lustre of a brilliant belt of silvery clouds and sky, over which rises to the zenith an ashen and purple wilderness of vapours with ragged edges. The disposition of the masses throughout here is horizontal, and they are parallel to each other, contrasting as well as harmonizing in their tones and tints in a most attractive way. The tones are graded with unusual skill and care, so that, apart from the effect and its sentiment, the work tells its story both as a picture and a design *per se*.—Dry as is Mr. Marks's *Twins* (58), two ragged, but scrupulously washed, little boys, it has a point which the painter has not mired by sentimentality, as an inferior artist might easily have contrived to do. The boys are as "like as two peas," their costumes and their attitudes are nearly identical, the sentiment and the humour of the design twin born in Mr. Marks's mind support each other; but it is a pity that he did not make the colour and the light and shade more harmonious than they are, if it were only that they might thus still further support the motive of the picture, which would have been "made" by success in this respect.

Mr. H. Moore has several pictures here, from which we select the following, as illustrating his mode of dealing with the different subjects: the fine, masculine *Gale Freshening* (59), a fierce sea breaking on a shore of sand, with a fine and tenderly painted sky; *Stunted Yew Trees on the Limestone* (251); and *Breaking-up* (362), the evanishment of a wreck.—Mr. H. Hardy has done better than in *Half Afraid* (77), children playing with a bloodhound. It is deficient in spontaneity of design and vivacity of action, although there is much prettiness in the poses of the figures severally, and very pretty colour, of a but slightly studied sort, in the dresses. The dog looks as if he had been bought in a toy-shop, and were made of badly modelled and badly painted wood.—Mr. Yeames's *Moonlight* (88), stage lovers in a stage scene, is not creditable to him or to the Royal Academy.—M. Lhermitte paints like an artist, that is, like one who has something to tell us, and is endowed with ability to express himself by means of painting. His *Corner of the Market at Plondalmévaux* (96) though blackish in its shadows, heavy in the treatment of light and shade, and exhibiting contrasts like those produced by artificial light, is an admirable piece of chiaroscuro, with sparkling though rather coarse colouring, both general and local. The composition of these elements, not less than that which appears in the disposition of the masses of figures, is well worthy of study.—Mr. C. N. Hemy approaches too closely to Mr. Hook in his coarse imitation styled *Out with the Tide* (123).

One of the best figure paintings here, and one of the few studies marked by sentiment, is M. C. Gogin's *Beatrice* (129), a girl's head, wearing a hat trimmed and lined with blue, as suits her somewhat dusty blonde complexion. The carnations are a little dirty in the shadows, but the flesh is otherwise admirable in modelling, keeping, and

style; the whole is rich in tone, and light, agreeable, and artistically excellent.—An almost purely artistic, and yet very faithful, landscape, is that by Mr. T. E. Harrison, *Pemicans' Head, St. Mary's, Scilly* (149), brown rocks rising from a still, blue sea. Of this work the colour throughout has distinct reference to the mode of the old masters; and thus what is, comparatively speaking, a novelty of very considerable value has been produced. It tells of desirable studies, directed to the evolution of a serious order of sentiment, grave and pathetic enough to please an exalted feeling for art. Breadth of effect, wealth of local and general colour, well balanced tones, and much brilliancy are displayed. The work ought to have obtained a better place than it has.—Mr. R. C. Leslie's *Evening* (152) is a picture of a calm, with a sky of rosy gold, and full rendering of the expanse of an open atmosphere. A work of uncommon merit, curiously contrasting in treatment with that by Mr. Harrison. See likewise Mr. Leslie's *Daybreak* (167) and Mr. J. Knight's *Showery Weather* (183): the latter, though evidently affected by the lamp, is acceptable in sentiment.—M. Fantin sends *Baigneuse* (185), a girl about to bathe; it is a twilight study in tone and chiaroscuro, of fine artistic quality. See his superbly-coloured *Grapes and Pomegranate* (272).—Mr. C. A. Smith's *Minding the House* (190), a girl seated by a cottage fire, is, unlike several of the above-named examples, innocent of Italian traditions in art; it is, however, rich in local colour, handled with firmness, and precise in touch, yet rather spotty.—Mr. Leslie's *Beachy Head* (193) gives, with dignity and solemnity, that huge promontory at evening, vast, looming, and ghostlike.—A capital sketch is Mr. W. Maclaren's *Corner of Capri* (195).—The same may be said of Mrs. Alma Tadema's *From a Roman Roof* (209).—A girl luring a calf with food, while she conceals a halter, by Mr. F. E. Cox, styled *Trachery* (238), has the merit of telling its story with animation, but the mode of execution is decidedly painty and slight.

We recommend to students Mr. W. B. Richmond's *Watchers* (298), a rare example of monumental design, carefully and pathetically sustained throughout. Angels are placed at the head and foot and side of a sheeted corpse, which is extended on a bier by a window. Every element here has been heedfully kept in harmony with the graceful severity of the mode of art adopted by the painter. It is a study for a large picture.—There is skill, with marked firmness, even harshness of handling, in Mr. H. Herkomer's portrait of *Mrs. Hubert Herkomer* (246), a lady reclining in a hammock. With all its dryness it combines much brightness of colour, and well-ordered tones.—Another good illustration of artistic aims appears in Mr. P. Cockerell's *The Washerwoman, Sonning* (264), a study of colour. The figure in a deep green foreground of herbage, behind is an old red-brick house, above a warm pale-grey sky. The key of colouring adopted here is high, with deep and vivid tones; a promising example.—Mr. A. S. Coke's *Wind* (326) has for its subject a draped nymph standing on the sea shore, her green robes spreading in large curves and masses. Despite the heaviness of the forms, the ponderous contours, and the exaggeration of the curves in the attitude and all the accessories, exaggeration which was doubtless intentional in kind, if not in degree, the work has considerable charms, and some grace, in the design of the pose, the colour, and the composition of the lines. It is a decorative work of very great merit.—*The Green Girl* (400), by Mr. J. Griffiths, an Oriental damsel, with a disproportionately large head, on which she rather awkwardly bears a water jar, will please many studious observers by the searching, if not quite perfect drawing, the carefulness shown in modelling the draperies, and the finish of all the parts. This work is a true picture, not suited to an exhibition-room, and not perhaps wisely designed. It is a study of various greens, to produce the materials for which all grades of green are employed. The dress is

green, the veil is yellowish green, foliage of Oriental forms, and of many degrees of depth in green, are disposed in what is probably a truthful greenish light. It only needs for completeness that the artist's name should be Green. We recommend him to temper zeal for studies of a purely technical order with some discretion; if he will do this his success may be very considerable indeed.

This Exhibition contains works by MM. Armitage, Aumonier, Ballin, Dalou, T. Danby, H. Darvall, E. Edwards, E. H. Fahey, W. Gale, H. Goodwin, J. E. Hodgson, Legros, J. Macbeth, F. J. Skill, F. Slocombe, J. D. Watson, which, for various reasons, we have not noticed at length.

#### THE PRIVATE COLLECTIONS OF ENGLAND.

No. XXIX.—CASTLE HOWARD.

English School.

THIS section of the Castle Howard collection is unusually rich in famous pictures by Reynolds, Romney, Gainsborough, and Jackson. In making a tour of the rooms, we first notice Sir Joshua's life-size 'Frederick, fifth Earl of Carlisle'—the collector of most of the works which now distinguish Castle Howard among English palaces—as a boy, in a "Charles the First" costume of deep puce velvet, and grey hose, standing and leaning on a stick, which is placed at his hip; a dog is at his side: the youth has a genial expression, and a graceful air. The picture remains a noble piece of rich and grave colour, notwithstanding that the carnations are a good deal faded, thus disturbing the keeping and chiaroscuro of the whole, leaving the half-tints of the flesh rather crude, the tones hard and inharmonious. The dress has faded less than the carnations, and remains consistent with itself. As a whole, it recalls Titian, on whose style it was modelled. The background, comprising a landscape, with trees and a calm stream, is charming, and, as is usual with Reynolds's backgrounds, its sentiment is in perfect keeping with the figure. One object to the taste of the design, which recalls the quasi "Van Dyck," 'John George, second Earl Spencer,' when Lord Althorp, in a Van Dyck dress, now at South Kensington, so well known by Townley's mezzotint. The portrait of Earl Frederick is equally well known from Spilsbury's excellent print, and was painted in 1761. By the same artist is a bust-portrait of the same sitter, showing his characteristic gentleness and intelligent expression—a portrait which has not been engraved, so far as we know. Another Earl of Carlisle, son of Earl Frederick, is represented as a boy, in the well-known picture of 'George, Lord Morpeth,' aged thirteen, in an oval, with long fair hair, a large shirt-collar falling on his shoulders; this lad became sixth earl: it was painted in 1786, and shortly afterwards engraved by T. Trotter, and has never been forgotten, for it is one of the finest, most ingenious-looking portraits of boys, and a charming picture to boot. The father and son were thus painted by Reynolds at the same age, respectively. He also painted 'Georgiana, Duchess of Devonshire,' at about twenty years of age, a half-length figure, wearing a black hat, black cloak, the face in three-quarters view to our left; this lady's daughter was the wife of Earl George, and she herself was the second daughter of the first Earl Spencer, and married William, fifth Duke of Devonshire. The painting is somewhat slight and rough, but the expression is charming as in all her portraits by Reynolds. Lord Carlisle wrote some verses to this brilliant young dame, in defence of the extravagant whim for wearing feathers, in which, with characteristic audacity, she indulged. The next Reynolds is the well-known 'Portrait of Omah,' the Otaheitan, whom Capt. Furneaux imported in Cook's consortship, the Adventure, a full-length, life-size, or more than life-size, figure, clad in ample white Oriental draperies and a turban (!), standing in a "tropical," or rather Oriental (!) landscape—a costume and accompaniments which would have astounded the Sandwich Islander's friends at home. It is refreshing to observe tattoo-marks on the face.



Poor Omiah is in a declamatory attitude, and we are called on to regard his portrait as a picture rather than a veritable likeness. The work can hardly have been in its present condition when it left the hands of Sir Joshua in 1775. Omiah does not look the sort of man to shake hands with George the Third; but one sees here that Johnson's ponderous eulogium on his suave graces, and Reynolds's pictured "airs," reflect each other. The face and hands are out of keeping as to colour; the white robes, capitably arranged and massively disposed as they are, have, by one means or another, lost the once rich glow which they originally possessed. It is not one of Sir Joshua's masterpieces.—Earl Frederick appears again, in robes of the order of the Thistle, as painted by Reynolds in 1769, soon after his installation, a picture which was engraved by W. Ward. The peer is descending a flight of steps in that attitude which Sir Joshua employed when he intended to be at once picturesque, stately, and graceful. It is an instance of the failure of vaulting ambition, due to early impressions of the Apollo Belvedere. Reynolds painted more than one personage in this attitude before the date of this picture, but never used it wisely. This seems to have been the portrait paid for, in 1775, at the price of 150 guineas. In 1783 Earl Frederick, as Reynolds's cash-book attests, paid the artist seventy guineas for the 'Portrait of Lady C. [Caroline Isabella] Howard,' afterwards Countess Cawdor; she is represented in a black mantle over a white dress, wearing a white sash, seated on the ground, plucking flowers from a rosebush.—Another Reynolds represents Earl Frederick's countess, Caroline, born Gower, daughter of the second Earl of that title. This is a life-size figure, to the knees, in what is now a white dress, under another which was originally almost puce; she stands and leans one arm on a bough—a graceful design, and holding a rose, the hue of which have outlasted her own. She was wedded to Earl Frederick in March, 1770, and we find her name among Reynolds's sitters for the following month. "Lady Carlisle" was paid for Sept. 6, 1775, "73l. 10s." How frequently Earl Frederick and Reynolds had dealings appears, again, by the well-known and capital group of portraits of the peer and George Selwyn, seated side by side, the former fondling a dog, the latter holding a letter in his left hand. His lordship employed other portrait-painters, as we shall see; but it is evident that Sir Joshua was the one mostly honoured by him. Reynolds had painted Selwyn for Horace Walpole, in a group with Gilly Williams and Richard Edgcumbe. "Did you see," wrote Walpole to Montagu, "the charming picture Reynolds painted for me of him (Edgcumbe), Selwyn, and Gilly Williams? It is by far the best thing he has executed." We know that Selwyn sat to Reynolds in March, 1770, probably for this portrait—the year of the anecdote which brings us to the next picture at Castle Howard.

Reynolds and Earl Frederick are again in conjunction with regard to a picture here, Zoffany's 'Garrick as "Abel Drugger," with "Subtle" and "Face" (Burton and Palmer),' which was at the Exhibition of 1770; and of it Mrs. Moser wrote to Fuseli in Rome, "Sir Joshua agreed to give a hundred guineas for the picture; Lord Carlisle half an hour afterwards offered Reynolds twenty to part with it, which the knight generously refused, resigning his intended purchase to the Lord, and the emolument to his brother artist." This is the example engraved by Dixon in 1791. Another Zoffany here has retained its reputation, being 'Foote as "Major Sturgeon" in "The Mayor of Garratt,"' which was exhibited in 1764, again at Manchester in 1857, and is well known from Haid's mezzotint. It was described by Walpole as "admirably natural," a criticism which was no doubt thoroughly deserved.—We find Reynolds buying a picture of Gainsborough's which, after passing through more than one pair of hands, now hangs on Lord Carlisle's walls. Most of our readers will remember it at the International Exhibition of 1862, as the famous 'Girl Feeding Pigs' (90), by which, when Sir Joshua saw it at

the Exhibition of 1782, he was so charmed, that he gave Gainsborough one hundred guineas—forty more than his own price—for it. We find him in July, 1786, offering it to Lord Ossory in exchange for a damaged Titian, a 'Venus and Adonis,' which he desired to experiment on with a view to restoration. "What if I give Gainsborough's 'Pigs' for it; it is by far the best picture he ever painted, or perhaps ever will?" Reynolds sold the Gainsborough (so says Buchanan, 'Memoirs,' i. 251) to M. de Calonne for three hundred guineas, and at the sale of M. de Calonne's collection in 1795, it was bought by Earl Frederick for one hundred and eighty guineas. Reynolds's criticism is just as to the proper merits of this work. The girl looks with the deepest interest—interest the very representation of which is pathetic in a genuine way; and for colour and tone, the qualities so highly prized by Reynolds, it has few equals among Gainsboroughs. To us the most interesting Gainsborough here is the large life-size, whole-length picture, or rather the beginning of a 'Portrait of the Hon. Mrs. Graham,' born Cathcart, the wife of General Graham, afterwards Lord Lyndoch, whose finished portrait is now in the National Gallery of Scotland (333). The Castle Howard picture was painted in 1778, and it was shown at the British Institution in 1848, and at the "Art Treasures" in 1857. Mrs. Graham died in 1792, having been eighteen years married. There is a well-known pathetic story connected with the finished picture, and that smaller one, a bust only, which was in the National Portrait Exhibition, 1867 (463). After his wife's death, General Graham ordered the two portraits to be locked up, and they were almost forgotten for half a century. The Castle Howard picture represents the beautiful lady as a cottager, standing at the door of her home, with a broom, sweeping the step, or rather looking in what must have been her peculiar brilliant, audacious, and disdainful way at us, at once challenging, and scorning, admiration of her loveliness. The whole figure has been delineated in brown, slightly heightened with white and red; the greater part of the canvas remains visible. The figure is depicted with extreme spirit and firmness, without any attempt at finish, but enough appears to charm the spectator with great power.

An excellent Romney here has a history which illustrates the character of Sherwin, the able engraver, his irregular ways, his outrageous waste of power, extraordinary facility in his art, and prodigious skill. The picture is another portrait of Earl Frederick, sitting wearing his Thistle star and riband; it was painted in 1788. Sherwin was employed to engrave the well-known plate from this work, but he so far neglected his commission, or otherwise became involved with regard to it (most likely wanted the price for some terribly pressing need), that, driven to his utmost, he completed the plate after five days' incessant labour—an amazing feat in its way, hardly ever surpassed. Another Romney is a half-length portrait of a lady, whose name escaped us; she wears a white dress and a broad-brimmed flat hat; it is extraordinarily fresh and vivacious, with exceptional brilliancy and depth of the carnations. By Sir Thomas Lawrence is a 'Portrait of the Duke of Devonshire,' about twenty-five years of age, a half-length, marked by characteristic qualities, but not good as a picture. It was given, we understand, to Lady Carlisle by the painter. A much more masculine portrait here is well known by an engraving—'Northcote,' by Jackson, looking lean and abraded, but not, as Haydon described him, "like a rat that had seen a cat," sitting with a book on his knee; it is blackish in the flesh tints, and unusually crude in all respects for the luminous and vigorous style of Jackson, and strong rather than refined, but solid and in complete condition. Jackson likewise painted the fifth Earl of Carlisle, with the Dean of Lichfield, his fourth son, seated in the gallery at Castle Howard—a clear, solid, and vigorous picture, quite different from his richer and later manner. By George Morland, we

noticed 'Shoemakers playing at Cards,' a rich and luminous picture, marked by all Morland's spirit and humour.

The last two oil paintings we have to notice are curiously opposed in style, sentiment, and technique: one of them is of sterling worth, the other is "clever" and highly attractive, while its neighbour is one of the most prosaic of pictures; the former is an 'Evening Landscape,' by Barker of Bath, a capital example, a sketch rather than a picture, exhibiting considerable spirit and richness. The "clever" production is Newton's 'Scene from "Les Facheux,"' the reading of a letter on the garden terrace, a work so well known from the engraving that there can be no need to describe it; the design is good, but the execution is decidedly flimsy. We have been chary of entering into details with regard to works which possess no distinct qualities of their own, and are not something more than fair ordinary examples of the craft of the producers. Consequently we have omitted, besides other pictures, a large Honthorst, 'The Finding of Moses,' from the Orleans Gallery; a large and pretentious Ludovico Carracci, 'The Entombment of Christ,' not without a stately sort of feeling, which disposes even fastidious critics to forgive its grandiosity; a large Primaticcio, 'Penelope relating to Ulysses the Adventures of his Absence,' an interesting work—an example of a category in which Dr. Waagen was probably right in recognizing the source of early impressions on the mind of N. Poussin before he went to Rome. One would have to prove, however, that Poussin saw such Primaticcios in youth. There is a good portrait of Descartes by P. Mignard—the best Mignard we know—in a circle, which has been, we believe, engraved. Of their respective classes the following are types:—Carlo Veneziano's 'Death of the Virgin,' from the Orleans Gallery; Guercino's 'Tancred and Erminia,' a life-size, soulless group, a perfect specimen of the *caput mortuum* of academicism, in this respect the weakest of the painter's pictures; Agostino Carracci's 'Virgin and Christ presenting the Cross to St. John,' with some display of sensibility and pathos, overlaid by education, however; S. Rosa's 'Man holding a White Dove,' a three-quarters figure, is not without a coarse nobility of its own. There is a fine study of an old oak by this painter. F. Pourbus's 'A Knight' is a fairly good specimen of a capable master. Paul Brill's 'View of the Campagna' is enjoyable. There is a "curiosity" in the shape of an ostrich's egg, painted with landscapes by Berchem.

Besides the above-named pictures, Castle Howard can boast of a considerable number of family portraits of greater or less merit, miniatures that are irresistibly charming, antique sculptures and copies from examples of this class, in bronze and marble, statues, *terme*, busts, *cippi*, *alabastra*, and vases, Etruscan, Greek, and Roman, in many materials and of many origins; some of the Greek vases have high value, and are of considerable rarity. There is, too, an enormous gathering of porcelain and other ceramic works, European and Oriental, to say nothing of numerous implements in bronze and *cinq-ue-cento* objects of many sorts. With some of these the design of these papers forbids us to deal: upon those we can notice our comments must be brief.

The miniatures alone would reward a week of diligent study: we can venture on nothing more than naming a few which attracted us. These are chiefly comprised in two cases; they include 'Thomas Howard, Duke of Norfolk,' at nineteen years of age, a beautiful specimen of its class and date; 'Henry Howard, Earl of Northampton,' wearing a lace ruff of prodigious size, huge moustaches and a "dandified" beard, a great shoulder-knot, and abundance of jewellery. In the same case with these is a lovely portrait of a lady, whom we did not identify, wearing a blue breast-knot, a high wired ruff, and a robe of cloth of silver; one hand is placed on her bosom; the face is marked by rare vivacity; there is delicate beauty of colour throughout, and dignified character is distinct in the features. The portrait may represent Queen Elizabeth. A young lady with

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loose ringlets, wearing amethysts in her carcanet and earrings—a charmingly pretty and lively portrait. In another case are some Elizabethan and Jacobean miniatures, over which one might linger for hours. Among them is 'James the First,' aged forty-five, dated "1612," and showing deep blue eyes and a light moustache; a highly flattering likeness. Queen Elizabeth in a ruff of portentous dimensions, with (after her Majesty's mode) jewels laid on the ruff, and her hair a mass of jewellery; the face, as usual, is without shadows, and evidently an admirable likeness, exquisitely delicate in its execution, and, owing to its brightness and finish, irresistibly charming as a work of art. Anne of Denmark—her Majesty's very self. The Earl of Northampton, Henry Howard, wearing a black hat and white plume, the execution strongly resembling that of Queen Elizabeth's portrait, dated "1574," and one of the finest examples we ever saw. Devereux, Earl of Essex, his hand clasping a hand from heaven, wearing a hat of "the newest block," and light feathers in an aigret, with the motto "Atici amoris ergo," dated "1588," the year of the Armada—apparently by the artist of the last-named miniature of Henry Howard, Earl of Northampton. The Countess of Essex, with very fair hair—a companion to her husband's portrait. A third case contains miniatures of later dates. Among them is a capital portrait of Garrick. In another case is a good portrait of that dirty libeller and good painter of miniatures, Thomas Flatman; a first-rate Alexander Pope; and a terrific, Cossack-like Grand Duke Alexander Michael of Russia. Another case holds Catharine, first wife of John, Duke of Norfolk, and her husband, both painted in oil, with beautiful local colouring.

Among the antique examples here, let us notice a superb painted Greek vase, with a black ground, and figures in yellow, probably from Magna Græcia, and illustrating the death of Alcmena; Amphitryon and Antenor are setting fire to the timber beneath the victim; above is Zeus commanding two female figures to extinguish the flames with water, with a representation, in a curious manner, of rain, suggesting the Hyades. It has been supposed that this design reproduces a stage-scene. The personages are designated by Greek characters, and the artist's name, Python, is recorded on the vessel. On the other side is Bacchus, with the chlamys and thyrsus; two Menads accompany the god, and are in energetic, graceful attitudes; they are fully clothed, as usual. Other vessels are included in this collection: they are unfavourably placed for examination, but comprise some of unusually lovely forms. Of the sculptures proper, let us invite attention to a relief of a Bacchante and a young man; she bears a thyrsus, he a cup, from which he is about to drink; a design of great animation and beautiful execution, with distinct reminiscences of archaic mannerisms; the sculpture is partly restored. A statuette of Apollo. Busts of Antoninus Pius; Atya; Jupiter Serapis; Cicero; L. Junius Brutus (?); Geta; Scipio Africanus the Elder; Otho; Silenus, an iconic work; Marcus Aurelius, colossal; Commodus; Domitian; Septimius Severus; Hadrian; Julia Maurea; a Boy riding a Goat, very full of spirit; Minerva, in black marble, a statue. Most of these examples have been more or less restored. Among the bronzes are statues of Jupiter, Victory, a Warrior, very fine and good; a Venus; a Hercules, which was found in the neighbourhood here; and a Fury sleeping, with serpents in her grasp. Besides these are several interesting groups in various materials.

In conclusion we have to acknowledge our obligations for the courtesy which permitted an examination of this noble collection of works of art.

ST. JOHN LATERAN.

Rome, Oct. 21, 1876.

In your number of the 7th of October I have read a letter from Rome, in which the works under my direction in St. John Lateran are inconsiderately and inaccurately spoken of. It is my duty to

rectify the assertions of your Correspondent, and thus quiet the apprehensions of the lovers of the antique.

The apse of the basilica of the Lateran, having been long neglected, was in danger of falling, and needed extensive repairs, which might possibly render necessary the removal of the mosaic.

The idea then presented itself of carrying into execution a plan, long since conceived, of enlarging the choir by removing the apse with its precious mosaic a few yards further back from the site it now occupies. A commission to which I belong, and of which the illustrious Sarti, Perpetual President of the Academy of Fine Arts, and Cav. Fontana, of the Archaeological Academy, are also members, was appointed to study the matter thoroughly, and propose what was necessary to be done.

It was not that we did not know how to repair a crumbling wall, as your somewhat inaccurate Correspondent insinuates, but that His Holiness, on the occasion of repairs being needed, was pleased to endow his cathedral with a spacious choir, in order that the imposing ceremonial of Catholic worship might be performed with suitable magnificence.

A person may belong to any school; but, whatever be his way of thinking, he should not put forth opinions on well-known subjects so inconsiderately, and with so little regard for truth, supposing, it may be, that they would never meet the eye of those by whom they could be refuted. It is, indeed, lamentable that the disappointed ambition of certain individuals should produce unpleasant incidents; but it is still more to be deplored that the correspondent of a journal highly esteemed by us in Rome, who ought to be unbiassed, should take part in them.

I trust that your sense of justice will induce you to publish this letter. ANDREA BUSIRI.

#### Fine-Art Gossip.

OUR readers will be glad to learn that Mr. R. N. Wornum has so far recovered from his late illness as to be able to resume his duties in the National Gallery.

AN impression seems to prevail that the National Gallery is now, in accordance with former rules, closed to the public. Such is not the case at present; the collection is open with all splendour. The lately acquired portrait by Frank Hals has not yet been placed on the wall.

THE Exhibition of Raeburn's pictures at Edinburgh is to close on the 18th of next month, as the rooms are wanted for a photographic society, or something of the kind. The Exhibition, however, has excited so much interest that an effort is to be made to induce the Board of Manufactures to allow the Raeburns to stay a little longer, and send the photographs elsewhere.

THE Graphic Society has elected Mr. Leighton as its President, Sir Digby Wyatt having been, by ill-health, compelled to resign this office, which he had occupied for some time.

A CORRESPONDENT writes:—"I do not remember to have seen in any London newspaper notice of the threatened destruction of a building which must, nevertheless, I suppose, be of interest, not only to all Welshmen, as a monument of the final struggle of their country for independence, but to antiquaries and even, in a less degree, to every reader of Shakespeare—the Parliament House of Owen Glendower at Dolgelly. The shortness of a recent stay in that prosperous town did not give me the opportunity of making full inquiry, but I gathered that a meeting of townspeople had been held with the object of finding some means of preserving this monument. Great apathy had, however, been shown by the inhabitants, and I could not learn that any plan of preserving the house had been adopted. It may yet not be too late to call attention to the subject."

THE collection of pictures belonging to the Infant Don Sebastian de Bourbon is now exhibiting at Pau, and consists of nearly 700 works,

variously ascribed to Titian, Murillo, Velasquez, Rubens, Rembrandt, P. Veronese, and others. Some of these works are well-known to fame. The Spanish part of the collection is the most interesting, if not the best, and the works are of considerable value.

THE design of Mr. Basil Champneys for a new Divinity School at Cambridge has been recommended by the Syndicate. This design comprises lecture-rooms for some of the professors. The estimate for the schools is 8,376*l.*, that for the lecture-rooms, 2,998*l.* The work is English-Gothic of the early part of the sixteenth century; the materials proposed are stone and brick; the site appropriated for the structure is opposite St. John's College. The design consists of a central block, much higher than its two wings—a mode of disposing the masses which is observable in buildings of the style followed by this architect. An octagonal corner turret supplies an oriel for the library, and, from its picturesque character, will be welcome at Cambridge. The plans and drawings may be seen in the Fitzwilliam Museum.

THE roll of students in the École des Beaux Arts for the present season comprises names of not fewer than 1,300 persons, being about 550 painters, 300 sculptors, and 480 architects. From these simple figures one may gain an idea of the prodigious zeal with which the arts are followed in France.

HERRN EBNER AND SEUBERT, of Stuttgart, are preparing a second edition of their 'Dictionnaire Général d'Artistes,' by Herr Müller, and request from English and other artists appropriate details of their biographies and works.

#### MUSIC

MR. WALTER BACHE'S PIANOFORTE RECITAL (Fifth Season), at St. James's Hall, on MONDAY, October 30, at Half-past Three o'clock precisely.—Vocalists: Miss Anna Williams and Mr. Hayfrick. Pianoforte: Mrs. Bentley, Mr. Fannin, and Mr. Walter Bache.—Stalls, 5*s.*; Balcony, 3*s.*; Admission, 1*s.* Stanley Lucas, Weber & Co. 84, New Bond Street; Chappell & Co. 50, New Bond Street; usual Agents; and at Austin's Ticket-Office, St. James's Hall.

#### BRISTOL MUSICAL FESTIVAL.

ALTHOUGH the musical performances of the second festival at Bristol were terminated on Friday morning (October 20th) with Handel's 'Messiah,' a *soirée* was given at the Clifton Victoria Rooms, in the evening, to the choir and their friends, to celebrate the financial and artist success of the week, but, more particularly, to acknowledge, by the presentation of a piece of plate, the valuable services of Mr. Alfred Stone, the chorus-master, who had trained the members of the Festival Society. Few testimonials have been more richly deserved than the one earned by Mr. Stone, for it is to the rehearsals and the periodical concerts, during the interval of each triennial meeting, which take place under his direction, that the excellence of the present choir may be ascribed. The local society, being the sole feeder for the choral body, forms a most important element in securing such ensembles as have been heard; at the same time, the remark of the chorus-master when returning thanks for the presentation, that perfection has not yet been reached, was sound counsel for the singers. It is as well to mention that their deficiencies were shown chiefly in Beethoven's Choral Fantasia, and in the choruses of the 'Israel in Egypt'; for, despite the daily rehearsals, independently of the general one on the Monday morning and evening, it was impossible to try all the works in the week's programme, which was a very heavy one, the schemes of the three evening concerts being especially overloaded with orchestral pieces, the pianoforte numbers of which could have been dispensed with, as the conductor had quite sufficient labour without tiring his hand as a soloist. The vocal selections might have been expanded, and the instrumental ones diminished; not only would time have been gained, but the pleasure of the general public much increased. As regards the 'Israel,' the choralists must not be made responsible for



all the shortcomings and the contrarieties, as the accompaniments by the band were anything but right at times, and the organ, by its undue prominence, marred some fine effects. Mr. Riseley is a most expert organist, and is doing good by his recitals, but he seems to have forgotten that the organ in the Handel oratorios is used to sustain, and not to overwhelm, the singers.

In estimating the results of the gathering, the good predominated so much over the weak and indifferent, that the managers of the festival can afford not to be either optimists or pessimists; but advantage should be taken, for the meeting of 1879, to remedy such defects as were too palpable to be overlooked. In last week's *Athenæum*, in the notice of the novelties, the bad construction of the orchestral platform was pointed out. In an interior having such massive columns as exist in the Colston Hall, greater attention should be paid to the travel of sound; the chorists should be more concentrated, and not dispersed in pews and boxes, and, above all, let them face the auditorium. For the choral numbers the band was not sufficient, *quoad* the strings, especially the first and second violins. The ventilation, than which nothing could be worse, also needs improvement. There was one regulation deserving of imitation everywhere, and this was the closing of the doors during the performance of any piece; when a work was begun or was about to be commenced, ingress and egress were prohibited. Another innovation, the request for the suppression of all applause, was an interference with a matter that had better be left to the discretion of the visitors, who were their own police in the matter of declining encores, the excessive length of each concert probably influencing them in their decision.

Of the solo singers, the festival has produced two new ones, Mr. Harper Kearton, a tenor, and Mr. H. Pope, a bass, as was stated last week; but some acknowledgment is due to other artists, who may be regarded as aspirants in the sacred school; and in this category the claims of Mdlle. Albani are entitled to first consideration. In all the *cantabile* passages of the soprano parts of Handel, Beethoven, and Mendelssohn the lady sang admirably, so well indeed that she can afford to be told that *bravura* singing is not her speciality; her weakest efforts were in "Rejoice greatly" and "Casta Diva"; her finest ones were in "Elijah" and in the "Messiah"; her interpretation of the air "How beautiful," in the last-mentioned oratorio, was quite as sympathetic as of the simple ballads. Mr. Maybrick, who had to sing the whole of the bass part in the "Messiah," owing to the illness of Herr Behrens, is gaining ground. Mr. Lloyd, the tenor, took another step in advance at the festival. As regards Mdlle. Tietjens, Madame Trebelli-Bettini, Madame Patry, Madame Wynne, and Mr. Cummings, it will suffice to state that they sustained their reputations. To sum up the general doings, it can be confidently recorded that the festival of 1876 was an artistic advance on that of 1873.

#### NICOLÒ'S 'JOCONDE.'

The real name of "Nicolo" was Isouard, but in France he is only known by his Christian name; he was born in Malta, in 1775, and was of French origin. He was educated in Paris, and was intended to be in the navy; but, owing to the Revolution, he returned to Malta in 1790, and was first a clerk in a bank. Having a decided inclination for music, he studied under the Chapelmaster of the Knights of the Order of Malta, and made himself master of the ancient Italian school. In vain did Isouard's father send the young Nicolo to Palermo and Naples, to enter commercial and banking firms, in order to make him abandon music. Despite his mercantile occupation, he managed to take lessons of the then famous Guglielmi, and, after due instruction, he went to Florence, where he produced his first opera, "Avviso ai Maratati." It was a failure; but in Leghorn he brought out "Artaserse" (set by our Dr. Arne), with success. His next step was to return

to Malta, where he was nominated organist of the Chapel of St. John of Jerusalem, and was afterwards promoted to the post of Chapelmaster of the Order, suppressed by the French, who seized the island. After the capitulation, Nicolo Isouard went to Paris as secretary to General Vauvois, and made the acquaintance of Rodolphe Kreutzer, who enabled him to have his first work in Paris, "Le Tonnelier," accepted and played. This opera was followed by "La Statue; ou, la Femme Avare." He was next associated with Méhul, Boieldieu, and Kreutzer in "Le Baïser et la Quittance." With Kreutzer he composed "Le Petit Page; ou, la Prison d'État." The first great impression he made in Paris was in 1802, in the opera, "Michel Ange." In 1805 he was as popular as any other composer with "L'Intrigue aux Fenêtres," for Cherubini did nothing for the Opéra Comique after "Les Deux Journées," Boieldieu was in Russia, Méhul's operas were precarious, and Kreutzer wrote for the Grand Opéra-house; and Nicolo's only rival was Berton. From 1805 to 1811 he produced fourteen operas at the Salle Favart; but Boieldieu returned in 1811, and there arose a feud between him and Nicolo. The latter, however, in "Joconde" and "Jeannot et Colin," maintained his fame; his "Cendrillon" (set long before Rossini) had great success. He died in Paris in 1818, in his forty-third year. His untimely end was caused by a dissolute life, and he left unfinished "Aladin; ou, la Lampe Merveilleuse," a subject which our Sir Henry Bishop had the imprudence to select for an opera, with a view of rivalling or extinguishing Weber's "Oberon." Nicolo composed some forty-one operas, besides masses, cantatas, canzonets, and psalms. "Aladin" was completed by Benincori, and was performed in 1822. Of Nicolo's operas, "Les Rendez-vous Bourgeois" (the libretto by Hoffmann), "Jeannot et Colin," "Cendrillon," and "Joconde," have been revived at the Opéra Comique. "Joconde" was regarded as the masterpiece of French comic opera, until the genius of Auber extinguished Nicolo. He found, however, a powerful admirer in M. Faure, who restored the liking for "Joconde," and in the streets of Paris, the refrain of the romance

Et l'on revient toujours  
A ses premiers amours

was again constantly heard.

It is Mr. Santley who has adapted "Joconde" for the English lyric stage; his version was produced at the Lyceum on Wednesday night with all the customary signs of a signal success, but whether this will be permanent may be questioned. The story is a complicated one, of the Spanish school of comedy, and our vocalists have not acquired the mode of acting that is in vogue at the Paris Opéra Comique. Ease, grace, and *finesse* are wanting. The dialogue, which requires a brilliant rapidity of speech, is dragged and mouthed. The failure of "Giralda" will also follow the production of "Joconde"; there is no chance of securing second hearings when the music is not sufficiently strong in attraction to compensate for histrionic deficiencies. Intricate as are the incidents, the plot turns simply on two Court ladies, *Mathilde* (Miss Josephine Yorke) and *Edilce* (Mdlle. Ida Corani),—the former betrothed to *Prince Robert* (Mr. Nordblom), and the latter to *Joconde* (Mr. Santley),—trying to outwit each other in testing the sincerity of their respective affections; and there is an underplot, in which a village coquette and *ingénue*, *Jeannette* (Miss Julia Gaylord), with the aid of her intended, *Lucas* (Mr. J. W. Turner), succeeds in defeating the too kind attentions of Robert and Joconde. Add to these parts a stupid *confidant* of the two ladies, *Lysandre* (Mr. A. Stevens), and an ignorant and fussy *Bailli* (Mr. Aynsley Cook), with action of a Spanish intrigue which has been turned to account time out of mind. Such is "Joconde." On the French stage, the vivacity of the artists in an imbroglio can easily be imagined; here we have in its place dullness and dreariness, with the exception of Miss Gaylord, who acted charmingly, and Mr. Turner, who embodied the rustic lout cleverly. Old-fashioned as

Nicolo's music is, and servilely Mozartian as it is in conception, but not in treatment, the score has some nice numbers. Passion, pathos, and power will not be found; but there is simplicity, and ever and anon charm. The pieces which commanded the most sympathy were the *aria d'entrata* of Joconde, "I have travelled the wide world over," and the ballad, in the Balle style of tune,—

But dear all else above,  
We still recall first love.

This last song was rapturously encored, for it was splendidly sung. Miss Gaylord, in the air, "Grandam was often wont to say," which is blended with the *duo* with Lucas, also had an encore; indeed, this rising young artiste was the main attraction of the second and third acts. The orchestration, chiefly confined to the strings, is a fair specimen of the mode adopted by the old Italian masters. The musical *ensemble* was characterized by that precision which Mr. Carl Rosa secures for his operatic representations.

#### Musical Gossip.

MEDELSSOHN'S "Reformation" Symphony and Beethoven's overture, "Fidelio" (No. 4), were the chief instrumental items of the Crystal Palace Concert of the 21st inst.; both works were finely played, and the Scherzo in the symphony received the usual encore. A graceful and melodious low movement, from an unfinished symphony by Haydn, was remarkably well executed by all the strings. Another novelty was the Heroic March, composed by M. Saint-Saëns in memory of Henri Regnault. It is a touching testimonial of patriotic friendship; admirably scored, the composition is suggestively sympathetic; like every work which emanates from this distinguished pianist and organist, it indicates the thorough musician who has acute sensibility. The ballad or cantata, "The Erl King's Daughter," by Niels Gade, was well given, with band and chorus, the solo singers being Madame Lemmens, Miss Bolingbroke, and Mr. Maybrick; the two ladies also sang airs by Meyerbeer.

The Directors of the Covent Garden Promenade Concerts were not justified in announcing a performance on the Handel night, last Wednesday, of a Hymn by the composer of the "Messiah." Handel composed three solo hymns, the words of which were written by the Rev. Charles Wesley (brother of John Wesley, the founder of the sect of Wesleyan Methodists). The origin of these hymns is ascribed to the wife of Rich, the famous harlequin and proprietor of Covent Garden Theatre, when Handel conducted his oratorios. The lady (according to a note of Samuel Wesley, the organist who published the three hymns), after being a sinner, turned saint, and requested Handel to set the three sacred songs, which Samuel Wesley transcribed from the Fitzwilliam Library. M. Victor Schœlcher, in his Life of Handel, gives the titles of these hymns: 1. The Invitation, "Sinners, obey the Gospel word"; 2. Desiring to Love, "O Love Divine, how sweet thou art!"; 3. On the Resurrection, "Rejoice! the Lord is King." The work executed last Wednesday night was no hymn at all, it was a movement (*largo*) extracted from one of Handel's "Suite de Pièces," which was arranged in Vienna "for twenty violins, sixteen violas, with orchestral accompaniments," according to the Covent Garden programme, by Herr Richter (the conductor of the Imperial Opera-house and of the Bayreuth "Nibelungen") and Herr Hellmesberger, director of the Viennese Conservatoire. The solo violin *obligato* was played here by Herr Wilhelmj. On the 26th was another Wagner night; and on the 27th, a Welsh Ballad Concert. The solo singers this week have been Miss José Sherrington, Mdlle. Koenig, Signori De Bassini and Medica.

MEDELSSOHN'S "Hymn of Praise" and Rossini's "Stabat" were performed, in the Royal Albert Hall, at the opening concert of Mr. W. Carter's Choir. The solo singers were Madame Lemmens, Miss Julian, Miss Enriquez, Mr. Vernon Rigby, and

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Signor Campobello. 'St. Paul' will be the next sacred work.

THE Thursday and Saturday afternoon Opera performances by the Carl Rosa company, at the Alexandra Palace, will close this evening (Saturday) with Adolphe Adam's 'Giralda.'

HANDEL'S 'Israel in Egypt' will be the opening oratorio of the Royal Albert Choral Society next Thursday (Nov. 2): Mr. Barnby, conductor; Dr. Stainer, organist; and Mesdames Sinico, Poyntz, and Elton, Messrs. Cummings and Sims Reeves, vocalists.

MR. DANNREUTHER, the pianist, will resume his series of chamber concerts this season, the chief feature of which is the introduction of works never or rarely heard elsewhere.

In addition to the novelties specified in last week's *Athenæum* to be produced at the next Brighton Musical Festival by Mr. Kuhe, there will be a new cantata by Mr. Frederic Clay (composer of 'Don Quixote' and 'Princess Toto'), the poem of which, by Mr. W. H. Wills, the dramatic author, is based on Moore's 'Lalla Rookh.'

MR. WALTER BACHE'S Pianoforte Recital will be given next Monday.

THE fourth Annual Festival of the London Church Choir Association, of which Mr. J. R. Murray is the Choir-master, was celebrated at St. Paul's Cathedral on Thursday evening (the 26th inst.).

HERR HERMANN FRANKE, violinist, is in the field for a series of Chamber Music Concerts, and Mr. Sydney Smith will give pianoforte recitals.

MRS. WELDON, under the title of Sociable Evenings, will give a series of Monday Evening Concerts in the Langham Hall, the profits of which are to be chiefly appropriated to the support of her Orphanage. Readings and lectures will be included in the programmes. Mrs. Weldon supplies a long list of vocal and instrumental artists who have promised to assist.

THE new three-act comic opera by M. Charles Lecocq, produced at the Théâtre de la Renaissance in Paris, entitled 'Kosiki,' the libretto by M. M. W. Basnach and A. Liorat, is likely to prove a great success. The composer who previously selected a Chinese subject, has now set a Japanese story, and he has succeeded in imparting to his score a local colouring, full of point and piquancy, as well as of melodious inspiration. There are some twenty-two numbers, of which the instrumental ones met with general approbation. The chief airs are the Couplets de la Poupée, du Jongleur, du Baiser, de l'Équilibriste, the Rondo de la Lettre, a Brindisi, &c. It is pretty certain there will be an English version of 'Kosiki,' with a Japanese *mise en scène*, with copies of the designs of M. Grévin; so that a description of the incidents, which turn on the pretensions of three aspirants to be the Mikado of Japan, can be deferred. The opera is sustained by Mdlle. Zulma Bouffar (Kosiki), Mdlle. M. Harlem (Nousima), M. Vauthier (Naniton), M. Urbain (Sagami), M. Berthelier (the Grand Taicoon Xicoco), and M. Puget (Fitzo, the juggler).

M. PASDELOUP commenced the sixteenth season of his Sunday Afternoon Popular Concerts of Classic Music at the Paris Cirque d'Hiver on the 22nd inst. The programme comprised Haydn's Symphony in D, No. 45, Leipzig edition, Mendelssohn's Overture to the 'Midsummer Night's Dream,' Halévy's Overture to the 'Juif Errant' (not 'La Juive'), an Orchestral Suite by Schumann, portions of Beethoven's Serenade trio for violin, flute, and alto, executed by all the first violins, altos, and violoncellos.

THE Leipzig Gewandhaus Concerts began on the 5th inst. Herr Concertmeister Schradieck played the violin concerto, by Herr Max Bruch. At the second concert, on the 12th, Herr A. Door, from Vienna, performed the pianoforte concerto in G minor by M. Saint-Saëns, and other solos by Niels Gade, Rubinstein, and Tchaikowski (of St. Petersburg). The opera 'Dalia,' by

M. Saint-Saëns, will be produced in Vienna, Madame Jaide in the title-part. Madame Mallinger has made a strong impression at the Berlin Imperial Opera-house in Weber's 'Euryanthe,' which had not been played for some years in the Prussian capital. On the 14th, 'Hamlet' was given both in Vienna and in Berlin; and at the former capital the veteran Herr Beck (the 'Fliegende Holländer' *par excellence*) was the Danish Prince, while at Berlin the part was sustained by his son, who is also a baritone-bass.

At a recent Soirée d'Invitation given in Paris, by M. Le Marquis and Mme. La Marquise de Caux, Cimarosa's trio from the 'Matrimonio' was sung by the three sisters, Adelina, Amelia, and Carlotta Patti; Amelia (Madame Strakosch) is the contralto who sang formerly in America. Madame Adelina Patti's new contract for Russia is from the 25th of November to the 18th of February, 1877. Madame Nilsson is in Paris, preparatory to her tour in Holland, Germany, &c.

Two jubilee celebrations for artistic services of twenty-five years have taken place in Vienna and in Berlin: the former in honour of Herr Joseph Hellmesberger, Professor at the Conservatoire, and founder of the quartet party—the latter in honour of Herr Eckert, the orchestral chief of the Imperial Opera-house at Berlin.

At a recent dinner, given at Passy, there were present the widows of the distinguished composers, Rossini and Spontini, the latter in her eighty-sixth year, and full of vigour. She remained in Paris during the siege and the troubles of the Commune.

HERR VON HÜLSEN, Intendant General of the Berlin theatres, is organizing a festival in honour of Mozart, to be given next year in Berlin, at which all the artistic celebrities of Germany will be asked to co-operate. Is this intended as a demonstration against Bayreuth?

SIGNOR VERDI'S 'Aida' has been very successful in St. Petersburg, with Madame Stolz, Mdlle. Gindele, Signori Masini, Cotogni, &c.

## DRAMA

THEATRE ROYAL DRURY LANE.—Sole Lessee and Manager, Mr. F. B. Chatterton.—Every Evening, at 7, 'THAT BEAUTIFUL BOYCEPS' at 7.45, 'RICHARD THE THIRD' Mr. Barry Sullivan, Messrs. H. Sinclair, J. F. Cathart, C. Vandenhoff, H. Russell, F. Jara, H. M. Clifford, Douglas, H. Evans, G. E. Ireland, Percy Bell, C. H. Fenton, James Johnstone, R. Delman, J. B. Johnson, Master Gratton; Mrs. Hermann Vestin, Madame Fanny Huddart, Misses Edith Stuart and Gratton. 'THE STORM PLEND'—Prices from 6d. to 4s. 6d. Doors open at 6.30, commence at 7. Box-Office open from Ten till Five daily.

## THE WEEK.

ROYALTY.—'Le Panache,' Comédie, en Trois Actes. Par Edmond Gondinet.

FOLLY.—'Pecksniff,' a Drama, in Three Acts. By H. Paulton.

GLOBE.—'Slate Pencillings; or, Out of Spirits,' a Humorous Séance. By Frederick Hay.

A SEASON of French plays has commenced at the Royalty with a performance of 'Le Panache,' a three-act farce of M. Edmond Gondinet. The management can scarcely be congratulated upon its opening venture. Written to serve a special purpose, that of extracting amusement out of the French electoral system, produced at a time when political ferment was at its height, and garnished with phrases in which the Parisian public, always keen on the scent, detected covert allusions to current events, 'Le Panache' is a piece that demands for its enjoyment a public specially educated. Average Englishmen listen with bewilderment to the laughter elicited by such phrases as the following, spoken by Pontarissou, when he supposes himself préfet of Montbrison:—"Montbrison, bâti près d'un volcan éteint. . . Ils ont un volcan et ils le laissent éteindre"; or "Ils ont des eaux qui empestent et ils font combler le puits." The intrigue upon which the plot hinges is as opposed to English feel-

ings as it can be, and it is treated with a cynicism difficult to surpass. Those who care to learn the story of an uncomfortable and unedifying work will find an analysis of it, brief but adequate, which appeared in our "Dramatic Gossip" on Oct. 23, 1875, immediately after the first production of the play. The acting is scarcely more suited to English taste than the comedy. A piece of this kind needs the *finesse* which is imparted by such actors as M. Geoffroy and M. Brasseur, both of whom were included in the original cast. Mdlle. Hébert, who played Aménaïde, the wife of an innkeeper, has an engaging and sympathetic style, and Mdlle. Macdonald, like Mdlle. Hébert, a member of various troupes that have appeared in England, has some spirit. The general company is, however, below rather than above that at an average theatre in a second-rate French town. Subsequent performances may reveal some talent not exhibited until now. The impression, however, produced by the experiment, so far as it has gone, is not favourable, and the capacity of the actors that have been seen to present the characters in 'Les Vieux Garçons' of M. Sardou, which is announced for immediate production, is more than doubtful. Some hope is afforded that the company may be strengthened by the important accession of M. Lafontaine and M. Ravel, in which case two of the more conspicuous of recent French successes, 'Fromont jeune et Risler aîné' and 'Madame Calverlet,' are to be given.

A play, in three acts, extracted from 'Martin Chuzzlewit' by Mr. Henry Paulton, and entitled 'Pecksniff,' has been produced at the Folly Theatre. It has more than the average allowance of the faults which ordinarily characterize works of its class, and is, in fact, an ill-constructed, weak, and uninteresting play. Some indulgence may be extended to a dramatizer, who, in the case of works like those of Dickens, counts upon a certain amount of familiarity with them on the part of an audience. This, however, has its limits, and a sequence of scenes with scarcely any connexion between them beyond what the memory of the audience supplies can scarcely claim to be regarded as a play. A certain amount of amusement may be hoped for the presentation upon the stage of figures with which the novel and its illustrations have rendered us familiar. Two or three of these were fairly realized, so far as appearance went, but none was, so to speak, filled out. Mr. Lionel Broagh, cleverly made up as Pecksniff, supported the burden of the play, and worked hard to maintain the interest, which, from the commencement, showed signs of flagging. He was unsuccessful, however, and his *Pecksniff* was nearer caricature than genuine reproduction. Miss Violet Cameron gave a fair representation of the gushing *Mercy Pecksniff*, and Mr. Day indicated the ferocity of *Jonas Chuzzlewit* behind his fawning exterior. None of the other characters calls for notice, and the entire performance was wearisome and depressing.

A farce, entitled 'Slate Pencillings; or, Out of Spirits,' has been given at the Globe. It is a mere trifle, seeking to extract matter for mirth out of quasi-spiritualistic manifestations, but coming far short of the intentions of its author.



**Dramatic Gossip.**

A LARGE number of actors, with an admixture of dramatists and journalists, took part in a dinner given, on Tuesday last, by the Lord Mayor, in honour of the dramatic (historical) profession. Among the many speeches one only claims notice. Mr. Phelps advocated earnestly a subvention to some theatre on the condition of its playing Shakespeare. As part of a scheme of theatrical education this project is reasonable. The subject is too wide to discuss in a paragraph of Gossip. While doctrinaires dispute about the use of subventions and other like matters, theatrical art starves, the stage is principally recruited from the shop-counter, and young actors who understand the elements of art or possess a rudimentary education are rare. That indifference to theatrical art prevails in England is undeniable. Those, however, who say that academies and subventions would do little for our stage are not those who know it best.

THE leading idea of 'Pierrette et Jacquot,' the last farce of M. Gille, to which M. Offenbach has supplied music, is droll. A man who, by mistake, has been awarded a medal for heroism in saving life, finds his conscience trouble him at wearing an unearned distinction, and lays himself out to merit his honour. Impatient of delay, he plunges at length into a torrent after an imaginary victim, and after extricating himself, finds himself worthy to bear his decoration.

SE A DRAMA, adapted from 'Un Drame sous Philippe II.,' produced last year at the Odéon, has been given at the Standard Theatre, under the title of 'True till Death.' Miss Helen Barry plays the heroine, Donna Carmen, Mr. Henry Marston is the Duke d'Alcala, and Mr. William Rignold Philippe II.

A BURLESQUE of 'Robinson Crusoe,' which has already been given in Manchester, will be produced at the Folly Theatre, on the 11th of November.

'LES SEPT CHATEAUX DU DIABLE,' a *farce* of MM. D'Ennery and Clairville, first produced in 1843, has been revived at the Châtelet.

**MISCELLANEA**

**Bulgarian Horrors.**—The references which I gave to Littre and to Gibbon's note will, I trust, relieve me of any suspicion of having wished to conceal the fact that the extension of the meaning of the word Bulgarian, to which I alluded in the *Athenæum* of the 14th inst., was originally due to the proverbial hatred—*immortale odium*—of Christians of one another. Mr. Ralston would seem to hold that the word in its infamous meaning is as false a slander as those which have been perpetuated in such words as "rummy," "Ogre," and many others. I, on the contrary, believe it to have as true a foundation in fact as the words "Gasconade," "Solcism," and the like. I have already referred to Voltaire's 'Candide' and Byron's Letters. But I rely also on the evidence of friends who have travelled in Bulgaria, and on my own experience of Bulgarians in Bombay, where—whatever they may be at home—the exotic amenities of their inner lives would have petrified the naïve research of Kämpfer, and even the hardy curiosity of Coryat. The Bulgarians, in fact, are no whit better than the Turks, Bulgarians, Servians, Turks, and Russians are all essentially Tartars. Their private lives are full of lust and cruelty, and their international history of violence and perfidy. The fact of the Bulgarians having introduced the charming apologue of 'Puss in Boots' to the nurseries of all Christendom is no 'lenient assuagement' the "foul scorn" one feels "of all their tribe"—Russians, Turks, Servians, and Bulgars alike. We are certainly not called upon to overlook the supreme interests of European civilization involved in the present struggle in Turkey on account of—'Puss in Boots.'

GEORGE BIRDWOOD.

TO CORRESPONDENTS.—E. H.—H. G. H.—H. S. G.—C. M. M.—received.  
J. W. S.—That is beside the question.

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Printed by E. J. FRANCIS & Co. Took's-court, Chancery-lane, E.C.; and Published by JOHN FRANCIS at No. 20, Wellington-street, Strand, W.C.

Agents: for SCOTLAND, Messrs. Bell & Bradburn, and Mr. John Menzies, Edinburgh;—for IRELAND, Mr. John Robertson, Dublin.—Saturday, October 28, 1876.